

SINEMANILA

Maiden Issue

Quarterly Film Journal

P10



BABY TSINA

*is VILMA SANTOS
an on-the-set coverage*

*SHORT FILMMAKERS
come of age*

*'ANG MAGPAKAILANMAN'
the complete screenplay*

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ANOTHER FILM JOURNAL

The Experimental Cinema of the Philippines enjoys the dubious distinction of presenting innovations that had already been introduced (a contradiction in terms) by independent film bodies. Quality vintage (and, more often, vintage quality) series were the hallmark of active cultural participation by foreign embassies during the '70s, while retrospectives were preferred by the countless revival groups that proliferated during the same period. Short film subsidies and festivals had been under the monopoly of academic institutions since the '50s, while financial incentives for commercial producers fostered fierce competition during local film festivals almost a decade ago. Also on record is the fact that scriptwriting and film criticism contests were held prior to the passage of Executive Order 770. Workshops and seminars extend way into the prehistory of cinema, with government film production coming a little later. Finally, of course, the organization makes no pretense about the fact that other entities have been (and still are) capable of producing noteworthy projects, alongside the awareness of the near-quixotic financial risks involved.

Mention a journal on Philippine cinema, and a few eggheads will be able to name at least one other title that once laid claim to the function. Insofar as the ECP is concerned, however, none exists at the moment—a disturbing fact when considering that movie-going probably rivals baby-making as the most popular local pastime and that, as a more reassuring corollary, although other countries make more babies than we do, no other nation goes to the movies as often.

From the foregoing it might become clear (at least our finance experts hope so) that a market for a journal on Filipino movies exists, but that, like the above-listed areas that the ECP has involved itself in, an official context would make the undertaking appear more stable in the eyes of its potential patrons—

namely, the public. Like the organization's approach to its other activities, however, we do not intend to rely on this factor alone. Popularization we do not equate with compromise—in fact, if there is any practical lesson to be learned from the medium the ECP stakes its future on, it is the fact that popularization ensures that excellence will redound to the benefit of, well, the populace, instead of the elite that was supposed to be its source (excellence, not popularization).

But enough of defensive imperatives. As in any other ECP endeavor, the output is intended to speak (or, more accurately, appear) for itself. Journal (as opposed to journalistic) details that would matter to too specialized audiences (like, for example, opening-date figures, content analyses of dialogues, Freudian evaluations of production items, and frequency of use of beauty products) have been set aside in favor of more pertinent features such as state-of-the-industry reports, interviews, historical and/or theoretical appraisals, and news updates, aside from the regulation filmographies, citations, and awards.

As an assent to the more pragmatic buffs (another contradiction in terms), the journal intends to further distinguish its indispensability by concentrating future efforts on the acquisition and publication of complete screenplays of significant but already nonexistent Filipino films.

Such responsibilities make the journal staff too busy to rationalize its existence. But if challenges are to be made, we welcome responses in written form (please refer to staff box) and hope that enough reactions, positive or otherwise, get sent in to help us open a letters section, which we intend to title "Feedback." Even more propitious would be the receipt of contributions, anything or everything you always wanted to say about Philippine cinema but seemed too serious for existent publications. If such

a request sounds too cerebral, at the very least kindly be dramatic enough to purchase this and future copies at the melodramatically reasonable price of P40 a year. Till next quarter, then.

HOW TO READ SINEMANILA

No, we're not trying to be opportunistic enough to endorse an ECP seminar or workshop to confirm your literacy in film. We just need to outline a policy that, as famous as it sounds, may not be as widespread as it ought to be. The bottom-line is (fanfare) objectivity. The difference between an official publication and published officialese may not be immediately discernible, but rest assured that we appreciate and (soft strings) believe in maintaining the distinction. After all, like our other activities, this one is intended to serve the interests of (cymbals and gongs) the industry and the public-at-large, before serving ourselves.

All you'll need is a competent command of English, meaning if you don't get frazzled by the word *frazzled*, you're in. The exigency is partly convenience (most formal public and private correspondences in the business are conducted in the language) and partly economic (investing in the possibility of being read by lucrative foreign markets). Words in Filipino, including film titles, are given English translations in parentheses or footnotes, and items which can withstand conversions have been translated outright; translations of titles of releases covered by this issue (January to June 1984) may be found in the filmography section. In any case, and with apologies to hard-nosed purists (a final contradiction, in aristocratic terms), much of the writing that will be employed in this journal will be essentially technical in nature, save perhaps for screenplay dialogues and authentic snatches of conversations in reportage. (JD)



From the Reality of Life to the Realism of Cinema

TEZZA O. PAREL

MORE than anything else, it was the liquid eye-liner that placed Viva's Alyas Baby Tsina (literally, Alias Chinese Baby) firmly in the 1960s. In the dining area of the recently shut down Cebu restaurant along Tomas Morato ave., half of the extras playing hostesses had already been shoehorned into their fitting mini-skirted peek-a-boos and thick-heeled two-inchers while elaborate beehives and multi-looped confections tottered on their heads. But it was the Cleopatra make-up of the aggressively sloe-eyed peepers that neatly identified the period.

Inside the manager's office, scriptwriter Ricardo Lee and production assistant Jeffrey Jeturian tried out lines on each other to fill up the script for the nightclub sequences. They were bogged down. What was the word for *palpak* (kaput) in the '60s? One of lead actress Vilma Santos' retinue, a geriatric punkster in black shirt and shorts and gelled pepper-and-salt, gladly pitched in as the era's slang consultant. Finally, they decided on the word *palso*, although Ricky felt that it did not have the same kick as *palpak*. But there wasn't any time to go into that. In half an hour they would be shooting the scene. Vilma had finished with her make-up and was about to step into her costume, a cute little

number in silver, bare-backed except for a bow-tie at the nape.

Next to the brainstorming Ricky and Jeffrey was a yellow sheet of paper with a list of headlines that appeared during 1969 and 1970. Occasionally, they consulted this list for the possible issues they could insert into the dialogue. The scene was getting more and more impressive.

Marilou Diaz-Abaya entered the room in a trail of raucous laughter, gleefully describing an Ishmael Bernal broiling in the dining area (the aircons having been removed after the resto closed down in June) while directing the nightclub crowd, while *she* rested her footsies in the only air-conditioned room in the place. Bernal was there to return a favor; Abaya had assisted him in the filming of *Working Girls*.

Vilma's make-up attendant entered with her wig, a hair-and-bangs affair straight out of the world of Suzy Wong. Knowing how fans thrill to their idol's every mutation, the Viva publicity machine could latch onto this trivial curiosity and fill up reams and reams of press releases on that wig alone.

Outside, Bernal had already mobilized the extras, rehearsing the touches that would enliven a scene. Cecille Castillo, playing a hostess, sat on a barstool, holding a mug of beer, while production designer Fiel Zabat encased her legs in fishnet stock-

ings. Nearby, oldies contravida Zeny Zabala counted the monochromatic paper bills of the 1960s, manufactured by the PD group. Musicians hired for the nightclub sequences played behind the cameras to establish the mood, strobe lights flickered every few seconds, and smoke was fanned onto camera range to simulate the suffocation of a Dewey blvd. nightclub.

Vilma was ready and she toddled onto the set. Another day, another scene, and Alyas Baby Tsina would be that much nearer in leading us through the nether world of prostitutes, gang wars and prison life.

Life, as it's been said more than enough, often imitates art. In the case of Alyas Baby Tsina, life imitated a potboiler, for there is a Baby Tsina with a past that *does* run along the lines of a cinematic cliché. She is a friend of William Leary, Vilma Santos' manager, who thought her bio sensational enough for the screen. Indeed it was. She was a first-class hostess in the '60s who got involved with gangsters. When she refused to pay protection money to a rival gang, she got embroiled in gang wars. A friend of hers got raped and, in the spirit of vendetta, she and her gang went after the culprits. A war ensued, a leader got killed and she got the blame, spelled out as a death sentence.

In prison she joined the Charismatic movement, and engaged in sports

and embroidery. She was the prettiest girl in the cell block, their "beauty queen." She also had a girlfriend who acted as her protector. Acquitted nine years later by virtue of insufficient evidence and a record for good behavior, she met a man who accepted her past. Together they built an import-export business, had one child, and will be living, so it seems, happily ever after. She placed her experience in a philosophical context: "*Talagang ganyan. May hirap, may ginhawa. Kailangang malampasan lahat iyan. Kung hindi, magpakamatay ka na lang. E, ayaw kong magpakamatay.*"

Leary bought the rights to Baby Tsina's story. On the basis of physical appearance alone, it was perfect casting for his associate. All parties concerned claim that Baby looks very much like Vilma. "Small and white," said Ricky Lee, and "charming," said Vilma herself. She is, however, a few years older than the 30-year-old actress, a little rounder in the face and with a couple of dimples besides. But more than the uncanny physical likeness was the serenity that belied a past existence that would have been more believable in someone coarser and vulgar in appearance, speech, and personality. "How come you manage to be so refined?" Vilma asked during the one time she visited the set. "Unlike the character," continued the actress, "she's very *mahinhin*. *Pero hindi raw siya nagpaapi sa kulungan. Lumaban daw siya.* And then when you see her, *hindi mo makikita sa mukha niya yung ganoong klaseng nakaraan.*"

So okay, it sounds like the story of a girl who's seen the backhand of life much too often but rises above it all in the end. Simple enough, but director Marilou had a more fearsome goal in mind: "This is what we wanted to talk about: where we find the reason to struggle and preserve dignity, and this we want to answer in the middle of chaos." In about two hours, more or less.

Explained like that, Viva itself would find it hard to recognize the project as its own. But when Leary and Viva offered the project to Marilou, they gave her enough room to experiment provided she retained



all the events with commercial appeal—in this case, the prostitution days of Baby Tsina, with extensive shots of Ermita and painted ladies and other worldly aspects that spell cash in the box office.

Alyas Baby Tsina is a special case as far as Viva is concerned. Many concessions were given Marilou. For one, it was not based on a *komiks* (picture-story magazine) serial. For another, it spoke of agony and torment, not exactly the usual Viva formula of a predictable plot with a happy ending. And Marilou was not given any playdate to race against. "I think Viva is as aware of the risks as we are," she said, "but they have a couple of aces up their sleeves. They believe that the title is commercial and it leads you to suspect that it's different from the usual crime story. At the same time there is something sensuous about the title that chemically connects with Vilma Santos." Plus, of course, the sensationalistic sequences with which Viva hopes to sell the film: prostitutes, sex and violence, Vilma in different wigs and costumes.

¹"That's how life is. Where there's joy, there's suffering. All these things you have to survive. If you can't make it, then you may as well kill yourself. But I didn't want to kill myself."

²"Unlike the character, she's very demure. But she said she didn't allow herself to be maltreated in prison. She fought back. And then when you see her, you won't find in her face any indication of that kind of experience."

Marilou, of course, hopes to be able to sell Alyas Baby Tsina on another angle: the fact that the lead character had so easily vanquished her past—or carefully hidden it. "She did not look tormented at all. She looked like she was in control of herself. That excited me more than the fact that at one time she suffered and that she may be suffering up to now. Her spontaneity and casualness in describing her experiences as a hostess in the '60s and as a prisoner in the '70s and her appearance and personality now were what inspired me to direct the script. Alyas Baby Tsina will illustrate that there's life after hell. That sounds romantic, but without romanticism, the film would be pointless." It was the elements of control and resurrection that intrigued Marilou and Ricky more than the story of Baby Tsina, which was, in fact, quite commonplace. The influence of milieu on her was the area that they wished to explore interpretively.

"In the beginning I wanted to have seven sections with seven thematic points that would take a look at different positions in her life. Like I wanted to say, as a prostitute she was sweet and efficient; that's movement number one. Number two, there are bigger sharks and smaller sharks in any territory so how does she cope? Number three, violence is commonplace in the streets. Number four, violence is institutionalized inside the prison. Number five, violence spills over in court. Number six, truth struggles with justice, and number seven, justice struggles with morality." But Ricky Lee, the appointed scriptwriter, felt bogged down by the structure and the more astute William Leary cautioned that the largely plot-oriented movie-going public would be turned off by such an unorthodox approach. After trial and error, "pushing and pulling," as Marilou described it, she and Ricky finally decided on the structure with which the film is at present shooting. "It's going to be a very complex sketch," she said. "It's going to embody all our own confusions about morality and politics. Baby Tsina is intelligent but she has a prickly conscience. Combining the two usually results in a very tormented soul."

You're continually fighting for a co-existence at the very least. What we're going to arrive at is the statement that 'I don't need very much. I just need the space I stand on. Give me that and don't trample on me.' Baby Tsina reflects the system and she tests and gets tested by it."

The problem now is how to temper such a high-fallutin' thesis so that it would fall within the grasp of the pragmatic masses. The Viva publicity machine should have its hands full chopping up the ideas of Marilou and Ricky to make them digestible for CD—and even AB—crowds.

The two would also like to be comprehensible but without resorting to formula kitsch. Ricky's initial problem was very personal: boredom, in confronting a subject matter that had been hacked a zillion times and in just as many variations. "Here we go again," was how I felt." Lucky for him that Marilou had other ideas herself. The screenplay went through four drafts before Ricky succeeded in satisfying Viva and himself.

The first draft featured two outlaws of society, a prostitute who goes to jail and her activist-sister who goes underground. Viva, an extremely conservative outfit, vetoed the political angle. Ricky got depressed. He thought that the prostitution angle was going to be the inescapable fate of Alyas Baby Tsina. "Nag-discuss kami ni Marilou, and we said *na kung ganoon kabuo yung kuwento, tapos magko-compromise kami, halata.*"³ Let's develop a completely new story." Ricky threw away the first draft and developed a second. He was not as inspired, partly because he felt he was compromising and partly because of the time pressure. He was dissatisfied with the second draft, did a third one which he felt needed a bit more improvement, and presented a fourth. Seven months after they started collaborating on the project, Marilou and Ricky came up with a storyline they could live with.

The final script goes thus: "Basically we have a girl, Baby Tsina, and the period of 1969-70. The era was a phase—si (President) Marcos *ang nagsabi nito—na para tayong nakaupo sa tuktok ng bulkan*



From Child Star to Just Plain Actress

I had wanted to write about Vilma Santos' acting technique, the preparations she goes through to give those "rated-A" performances, but, amazingly, she said she didn't have any. "*Basta ako, kung ano 'yung ibigay sa akin ng director na i-acting, 'yun ang ginagawa ko,*" she said. "*Basta ako, natural. Kung ano 'yung napi-feel ko i-acting, 'yun lang ang ina-acting ko.*"

Where did it all come from, then, the anguish of a mistress in *Relasyon* (Affair), the suffocation of an ambitious wife in *Broken Marriage*, the anger of a conscientized nun in *Sister Stella L.*?

The answer lies in 21 years of constant work and exposure where she absorbed all the lessons of her craft. She was a natural, no doubt about that, but it needed two decades of osmosis to turn the profession into an art.

She had amazing luck, hurdling quite easily the awkward periods that

come into any star's life: from child star to teen star, from young star to adult star, from virgin image to bold, from box-office queen to award-winner.

Her career is as classic as it is cliché: being at the right place at the right time. She was at the Sampaguita studios, waiting to start on her first film, *Anak, Ang Iyong Ina* (Son, Behold Your Mother), when the legendary Doc Perez pointed his finger at her and made her a star in the four-hanky melodrama, *Trudis Liit* (Little Trudis) at age nine. Since then she has never been out, successfully avoiding the pre-teen limbo of other child stars by playing the child in many Eddie Rodriguez-Lolita Rodriguez-Marlene Dauden love triangles. The influence of this period on her would become evident when it became her turn to be the *koniks* (picture-story magazine) queen in the 1970s. She absorbed the techniques of some not-so-noteworthy models and hammed it up before the cameras. She

na sasabog na. So, nagdemonstrasyon ang mga estudyante sa kalsada, maraming Jesus freaks, ang mga Amerikano naka-landing na sa buwan, yung Philcag (Philippine Civic Action Group) pinadadala sa Vietnam; may poverty, high prices, unemployment, and crime and violence. May mga baril ang mga tao, may mga gangsters at prostitutes."⁴ There was practically no space for everyone."

Marilou and Ricky decided to place Baby Tsina in the middle of that milieu. There would be three acts repre-

matter, and we said that if we had such a perfect story, then subjected it to a compromise, the alteration would be obvious" ⁴ . . . The era was a phase—(President) Marcos himself pointed this out—when we were figuratively perched on the crater of a volcano which was about to erupt. So students were demonstrating in the streets, there were plenty of Jesus freaks, the Americans had just landed on the moon, we were sending Philcag (Philippine Civic Action Group) troopers to Vietnam; there were poverty, high prices, unemployment, and crime and violence. People walked around carrying guns, there were gangsters and prostitutes. . . ."

³"Marilou and I discussed the



displayed the tricks of a conjurer; she could amuse, but she could not enchant. Like a female Eddie Rodriguez she jerked her head in anger, paused not-so-meaningfully in moments of sadness and ended her sentences in an irritating whisper.

The mindless whirl of the Nora Aunor-Tirso Cruz III-Vilma Santos-Edgar Mortiz era of assembly-line films only taught her that she was a moneymaker, not an actress, the possession of her producers, the automation of her fans. But just before the end of her teens, she struggled for independence. She donned a bikini in *Nakakaliya* (Shameful) and said good-bye to all those sweet roles forever.

Suddenly, in 1973, her career nose-dived. Bomb after bomb tarnished the once-reputable track record. But she held on, dyed her hair a tawny blond and bounced back with *Susan Kelly*, an action picture, another first for Vilma Santos. She also picked up a new and more potent team-mate, Christopher de Leon. This relationship, unlike her team-up with Edgar Mortiz, would mature, and from melodramatic hits, the duo would move on to critical hits that would be financially viable as well.

But that development came later. Box-office-wise, Vilma Santos was a success. Critically speaking, she was a bore, at the most being equal to her better projects such as *Dalawarg Pugad*, *Isang Ibon* (Two Birds, One Nest), *Burlesk Queen*, *Rubia Servios*, *Ikaw ay Akin* (You Are Mine), and her highly acclaimed production *Pagputi ng Uwak*, *Pag-itin ng Tagak* (When the Crow Turns White and the Heron Black). She had become as predictable as her formula films. Her mannered acting obscured the characters she was playing and critics thought her a poor second to the brilliant Nora Aunor. And then life stepped in and conked her on the head. A whopping tax deficit and a troubled

marriage, some said, were the necessary impetus that broke her out of the insulation created by filmmaking routine and fan adulation. Life reached in and touched her, and made her roles finally come alive. The three films that came in 1983 were testaments to the amazing versatility she had acquired and the effortless acting that was beginning to electrify with its potency: in *Relasyon* she was the sympathetic concubine, in *Sinasamba Kita* (I Worship You) she was the horrible older sister, and in *T-Bird at Ako* (T-Bird and I) she was the cheap dancer who conveyed through her voice the poverty of her upbringing. The *komiks* queen had at last become three-dimensional.

Relasyon won for her a grand slam of awards: (in chronological order) the Catholic Mass Media Award, the Urian of the Manunuri ng Pelikulang Pilipino (Filipino Film Critics' Circle), the Film Academy of the Philippines and the Filipino Academy of Movie Arts and Sciences awards. *Broken Marriage* should have duplicated the feat, but only the Urian came around. Sister Stella L. could become one of her most memorable roles in this most memorable period in history when the nation is rising from its political slumber. In this film she has cast her link with the national temper.

A technique is something you fall back on when nerves fail or boredom sets in or you don't really know what you're doing. I have seen high-jumpers lose their concentration and yet accomplish the feat through technique alone. I have seen ballerinas lose their nerve and yet perform a scintillating arabesque through technique alone. I have seen Vilma Santos appear in ridiculous movies and yet deliver a stunning performance on technique alone. Brilliance has become a constant in whatever her vehicle, and the sun may never yet set on her. (TOP)

senting life on earth as a miserable existence, limbo and hell. Act One would be the entire world of *Ermita*. Act Two would be the

world of fugitives. And Act Three would be about prison life. The last setting would comprise the over-all motif in the three

stages, with certain characters repeating themselves in different forms to establish this theme. The film ends with Baby Tsina finally breaking the confines of her spiritual prison with her analogous defeat of the *mayora*, the quasi-police of the cell block who is a repetition of the other forms of trustees in the other acts. And when she defeats this toughie, she defeats in a sense the system of tyranny.

Ricky's role extended far beyond his submission of the final draft. "We realized that this sort of material becomes better if allowed to grow. We started to experiment with the whole thing." Ricky began revising anew although the basic structure had already been defined and shooting had already begun.

The new direction of the revisions came about when the third act was shot first. This was done because Phillip Salvador, who plays Vilma's boyfriend, was still in Cannes Film Festival for the competition screening of Lino Brocka's *Baya Ko/Kapit sa Patalim* (My Country/Clutching a Blade). "*Nang matapos namin yung third act and napanood namin yung mga rushes we decided, Naku, we have to change the first act pala!* The first act at first was supposed to show Baby Tsina *na nagiging away pa lang. Si Phillip, isang callboy-hustler swindler*, was to act as her educator. But she came out so strongly in the third act *matagal na journey kung aatras ng ganon kalayo*. So we start the film with Baby Tsina *na matalino na*."⁵

Ricky is already used to revising his scripts until the final cut. *Brutal, Mor Karnal*, all directed by Marilou incidental

⁵"After we finished the third act and we saw the rushes, we decided, we have to change the first act after all. The first act at first was supposed to show Baby Tsina just starting to become away Phillip, playing a callboy-hustler-swindler was to act as her educator. But she came out so strongly in the third act that she would have to undergo too incredibly long a journey to get back where she started from. So we start the film with Baby Tsina already worldly-wise."



underwent revisions while being shot. "All the narrations of the Charito Solis character in *Karnal* were written after we had watched the interlock and she had decided what she was going to do. In the shoplifting scene in *Moral*, Marilou called me up from the set of the shoestore and said, 'Ricky, we're here, what will we do?' And I said, 'Wait, what would the character be doing there?' So I wrote the dialogue and read it over the phone."

In *Alyas Baby Tsina*, the practice is stepped up even further. "Any minute of the day Marilou would call up. They'd be on the set, they'd call me up, and I would dictate the script over the phone. And then they would start shooting one hour later."

"It's exciting for me because I don't want predictable things. When I do simple material, I want to approach it differently, even if it doesn't turn out okay. I don't care if I get a grade of 5, so long as I made the attempt, because in the process I grow."

Aside from changing the outlook of the picture, the filming of the third act first led to another discovery, the basic design that would set the whole film. "For example," said Ricky Lee, "in the third act, she is in prison, so the action is set in prison. In the second act, the apartment of the lawyer who offers Baby Tsina and her boyfriend sanctuary after a gang leader gets killed becomes another form of prison. When you get to the first act, they likewise get trapped in the milieu of tourist-belt prostitution and that becomes their prison."

Marilou took care to visually emphasize this theme with the right locations, like the shot of bars behind bars in one frame for Act One. Another pattern was the different types of uniformed people. In the third act already are the prison guards, in the second act are the guards who disperse the demonstrators, and in the first act are the corrupt police. All throughout there is one basic theme, prison, and one character, the uniformed man who holds power and abuses it. It is only Vilma who goes through the whole process, trying to integrate her heart, her mind, her

soul. "This is the story of the triumph of a soul despite all that torment," said Ricky Lee.

That is precisely the aspect that Marilou Diaz-Abaya is trying to develop in the film. But more than that, the film proposes the theory that the individual personality is inseparable from the personality of her environment; therefore, individual violence is influenced by an environment of violence. "There are many forces of evil," said Marilou. "One is illegal and spontaneous, the other is organized and legal. For a person to survive he must be able to recognize evil and resisit it. And on the idea level that is what we want to be able to say, by using the late '60s as a specific milieu, when spontaneous and organized violence could no longer be distinguished one from the other. It was the time when man was landing on the moon and on earth there was not enough space for everyone. And when we're overcrowded it becomes a case of Might is Right."

With an intention like that, it seemed just as wise, and more economical besides, to place the setting in the '80s. That would lessen the concerns of the production designer and make the worsening crises today even more pertinent. But Abaya had another point to prove: "What we'd like to show is that we've not moved very much. We hope to be able to prick the minds of the audience with a question: Was it worth it all—did a decade of upheavals really change anything or are we back to the same situation as when we started?"

The '69-70 milieu was a particular challenge for production designer Fiel Zabat because he not only had to strive for accuracy and realism, he also had to realize Marilou's earth-limbo-hell vision for the film. After they had chosen a particular location, she might say to the PD group, "In this cell block, I see refugees. I don't see prisoners, I see refugees." The PDs would try to approximate her vision with baggages thrown about and clothes strewn on the floor. Or, she'd say, "What about '68 that we can use to show *infierno*?" Her staff would go on research,

come back with technical data, and sit down and discuss how these could be used.

"A lot of research on the project was done, but being accurate or realistic is only half the ballgame. Anyone can pick up a book and find out what the fashions, hairstyles and colors of the period were, that all that technical stuff won't get us to our goal if we don't use data interpretively."

It was never the intention of the film, either, to approximate the life or character of Baby Tsina. The character onscreen is already a departure from the real one. Her role in the film was to embody the confusion of the milieu she moved in. In this instance, the credibility of Baby Tsina as a character may be greatly enhanced by the honed skills of Vilma Santos. Alyas Baby Tsina is Vilma's and Marilou's second project together. The first was another Viva flick, *Minsan Pa Nating Hagkan Ang Nakaraan* (Let Us Kiss the Past Once More), which did not do very well because it was not *komiks* enough, the Vilma-Christopher de Leon love team had palled on the public, and *Hanguin Mo Ako sa Putik* (Save Me From the Mud) was showing at the same time. It was in this film however that Marilou saw the incredible range of Vilma Santos as an actress. "I thought she was very sharp then, but she's sharper now. She doesn't stop surprising me. She always considers herself a student. She comes to you zero, without all her artistic and box-office records, like an empty vessel, like a sponge, almost."

Ricky Lee, who worked with her in three previous films by as many directors, was able to give a more critical appraisal. "The first time I saw Vilma in the rushes of Alyas Baby Tsina, I said, 'She's more beautiful now because she can withstand deglamorizations.' I think it's basically the attitude that has been changing. She's been going through a lot of things, in her personal life as well as her screen roles. Even before Sister Stella L., sympathetic *na siya sa* drafting *ng mga* anti-censorship position papers and *kung ano pa*. And then *na-reassure siya ng mga* awards, *ng mga* praises *at* recognition. Given these factors plus the normal process

of maturation, we find an actress who has come a long way. When I look at her on the set, she seems different now. She has agreed to wear a wig which she never did before. She changes physical appearance all throughout the three periods, even agreeing to show her eyebags.

"Before, I did not like her that much. I thought she was a competent actress, *tapos na. Ang set ng mukha, ang set ng bibig, ang set ng galaw, hindi* plastic in the positive sense *na malleable. Hindi rin malleable ang loob*. She was nice and wholesome *pero* competent *lang siya*. She can follow instructions, she has a good memory, plus she can do all the necessary gestures. But she wasn't like Nora Aunor who could draw it all from inside. Now I think somehow, *may nakikita nang* soul behind the pretty face. *May dumi na yung dating walang dumi*. Of course, there's one area *na lagi siyang mahusay talaga*. She's really professional and nice. *Darating siya sa set, no complaining, maglilinis ng kubeta ng* (National) Mental Hospital, *ang baho-baho pero gagawin niya kung ano'ng iutos ng direktor*. And then *babatiin ka, walang intrigues, hindi magtsitsismis*.

"When I watch the rushes, as a writer I feel good because my lines become precious. With other actresses—and actors, too—*pag-deliver nila, parang itinatapon yung lines mo sa tabing-daan. Parang gusto mong pulutin, nasasayangan ka, kaso* you will never be able to use these lines again. *Baka sabihin ng mga tao, inuulit-ulit mo lang ang mga linya mo*. So *ang dami-dami kong nai-contribute sa basurahan, mga linya na natapon sa kanal. Sa Alyas Baby Tsina, parang napakaganda pala ng niga lines ko*.⁶ Vilma nourishes your lines. Charito is like that, Nora also. Vilma is a big star in the sense that she fills the screen despite her diminutive size. This is a film only she could do because it needs her bigness."

But can Vilma, despite her thespic ability, really pull it off? The public is capricious and the box-office unpredictable. Even a superstar of her magnitude cannot guarantee the patronage of her most loyal fans in a vehicle as complex as

continued on page 20



Short Filmmakers Provide Alternative Choices in Foreign Places

HUGO YONZON III

The arrival of 300 rolls of super-8mm. films is cause for celebration. To the hungry filmmaker, there is nothing more heady than to have free Kodak stocks for his kind of sorcery.

Raymond Red, 19, is a filmmaker-in-residence of sorts of the Movie Workers Welfare Fund (Mowelfund), a private foundation for both the retired, the dead, and the promising movie workers. As such, he has free access to the office's full line of film and video equipment, and to the 300 rolls of films which landed on the Mowelfund turf this month.

Red, a quiet kid with an explosive imagination, was last year's toast in the country's two major short film festivals: the Manila Short Film Festival of the University of the Philippines, and the Annual Short Film Festival of the Experimental Cinema of the Philippines. He ran away with the major trophies long before the awarding nights. And this he did with two works of first attempts.

In *Ang Magpakailanman* (Eternity—see featured screenplay), a 25-minute nowhere tale of a man's search for the elixir of youth, Red displayed an amazing ware

of wits, guts, and sense of humor. He used a perfect cast in a perfect setting, altered speeds and hand-dyed frames, and reversed renditions of Christmas songs. And in a gesture of thorough craftsmanship, he punctuated the audio track with the drones of a drunken harmonica which he himself played.

Established young short filmmakers came to the festival to check out the new kid on the block. They staggered out of the screening room with genuine, if perhaps guarded, smiles, conceding: "*Matindi, pare!*" (roughly: Tough, man!). In the land of magic, sorcerers respect fellow sorcerers.

That ECP festival 1983, the young boy's other film—his second—*Kabaka* (Enemy) took its rightful claim to second honors. *Kabaka* is a film of technical polish and flair. It tells about star guardians and star thieves. There was no better filmic foreshadowing of Red, the enemy.

Red probably represents the tail end of what can be called as the New Wave of Filipino Short Filmmakers. As opposed to the generation of the venerable Lamberto V. Avellana—who once said that he abhors working with super-8mm. and

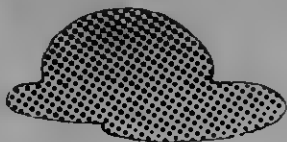
16mm. gauges because it's like handling *pansit* (Chinese noodles)—the new filmmakers are a daring, experimenting lot.

"You will be amazed at how fast they can learn, and how far they can go," Surf Reyes, guru of the Mowelfund Film Institute a.k.a. Film Gym, says of his workshopers. "My faith in the talent of the Filipino has been justified; these kids take as easily to filmmaking as Filipinos do to music."

Filipinos, maybe. But the way the young filmmakers engage their craft, they might as well be kamikazes. Most works that come out of workshops start with grandiose ideas, always intent on putting across a lot of content, but falling short of form. Sometimes, they work. But oftentimes, they don't. These are where geniuses come to the fore.

Ang *Magpakailanman*, for instance, is technically inferior to *Kabaka* in terms of image resolution, lighting, camera movements, editing and such. But the charm of the former was the ability to tickle the audience with countless possibilities. Call it the potential factor, if you wish.

In a similar vein, *Mababangong Bangungot* (Perfumed Nightmare) became



a must item for film societies and museums abroad precisely not only because of its Filipiniana texture but because of its potential factor. Its creator, Eric de Guia a.k.a. *Kidlat Tahimik* (Silent Lightning) even says of his work: "It's everything you mustn't do in filmmaking" — in obvious reference to the technical flaws of the film. *Mababangong Bangungot* tells of a Pinoy, performed by De Guia himself, who takes his jeepney with him to Europe in search for his idol Walter von Braun. The film won the 1977 Berlin International Film Festival's international film critics' award. It has opened doors for De Guia's other projects.

For the past years, De Guia, teaming up with another filmmaker from Baguio City named Boy Yñiguez, has been doing documentaries for German television. De Guia, the arrowhead of the new wave, is currently producing and directing an ambitious project called *Magellan*, a period fantasy on an upland Filipino who circles the world ahead of the Portuguese conquistador.

Using Third World charm and a Wharton— (and Ilocos-) acquired business acumen, De Guia is selling the unfinished film to financiers around the world. The support is coming in. But De Guia is a rare species of an artist who can bake his concoction of a cake and sell it too. Other filmmakers can rely only on their school allowances and, occasionally, scholarships.

Red, for one, made his third film *Hikab* (Yawn) through the prize money he got from the ECP Annual Short Film Festival. Ang *Magpakailanman* was financed by the UP Film Center, and *Kabaka* by Mowelfund.

The problem, really, is economic. It is perfectly clear: a roll of super-8mm. film's processing costs something like ₱400 (\$20). In a local situation where ₱400 can decently feed a family of five for at least two weeks, spending that amount for three minutes of fun is a grave sin. Even with a ratio of 1:1.1 which many Pinoy short filmmakers amazingly meet, a workshop exercise can indeed be a luxury.

But art, or its extensions, knows no economic constraints. It doesn't even see world wars and ideological barriers as reasons to stop, so why should filmmaking

do so?

The UP Film Center will hold its second workshop for the year in Baguio City. And perhaps, as soon as the Film

The best-seller by
ROBERT LUDLUM
Directed by
SAM PECKINPAW

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BY: [Signature]

BURT LANCASTER
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Adaptation by **IAN MASTERS** Based on the Book by **ROBERT LUDLUM** Produced by **PETER S. DAVIS and WILLIAM H. PRINZER** Directed by **SAM PECKINPAW**



Center's high priestess Virginia Moreno decides that all her flower gardens are in full bloom, the center's tower of bricks will be inaugurated.

The UP Film Center is a progeny of mid-century film societies, and was created probably to give form to visions that paraded a thousand times over cups of brewed coffee. In a special university charter which only a Virgie Moreno can wangle, the UP Film Center started in 1976 with regular film showings and with 16mm. productions made mainly by its staff.

The idea was to encourage and propagate film appreciation and to create a new core of short filmmakers. It initiated super-8mm. hands-on workshops which were open to all, and sent its own staff to various seminar-workshops abroad, notably the Cinema Directe in Paris, France. An ECP short film festival winner, *A Woman in Paris* by Ernesto Enrique, was a workshop project of Cinema Directe.

Mowelfund, on the other hand, had a more specific objective in mind. It sought to create a pool of talents from which the commercial film industry could draw its manpower. It started out by sending eight scholars to train as filmmakers in various universities in the United States.

"It was actually impractical," says Surf Reyes. "We were spending at least \$10,000 per person per term. When they came back, they couldn't get into the industry. There was resistance from the old workers. And then I thought that it would be better to spend the money here. It would benefit more people. What could be done abroad can be done here. Filmmaking is a matter of practice. To me what is important is to be able to work toward visual literacy, toward democratic filmmaking where more people who want to can make films. Film is language, so if you make people literate, they can apply filmmaking to everyday activities. Film as art comes next."

At the Experimental Cinema of the Philippines, short filmmaking is considered to be a special, almost personal, project of its director-general Imee Marcos-

Manotoc. What is not generally known is that when the ECP launched its first short film festival in 1982, there were no funds to speak of. As in most government entities, art was deemed intangible. And what is intangible and at the same time costly cannot be audited. That which cannot be audited cannot be spent.

Ms. Manotoc however is a grand sorceress. Aside from making grand entrances, she makes grand wishes. Why make the accountant's logic spoil the fun? So in that festival, though some short film wizards grumbled about the taxes on their prizes, the small creative covens had a grand time, and this time, they delightfully prepared for future encounters.

The second ECP Annual Short Film Festival further revealed a crop of teenage filmmakers. At the least, their existence has caused the transnational Kodak company in the Philippines to have second thoughts about phasing out its super-8mm. processing services.

For a time, industry people and dyed-in-the-wool cineastes were lamenting the pending demise of short films, both in the realm of art and in the realm of what has been termed as specialized filmmaking. In other words, in other worlds, instructional and/or institutional docu-

The prohibitive costs of imported films and chemical had forced local companies to opt for videotape productions for most of their advertising and public relations needs. Instead of the cinema, slide shows—with their interchangeable

frames—became in demand. The National Media Production Center, the biggest single user of 16mm. films in fact, suspended its productions long enough for it to close its processing facilities for more than three years.

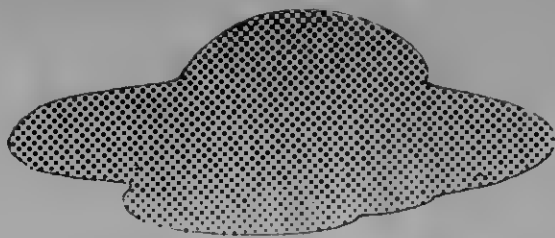
Dik Trofeo, the darling among institutional filmmakers in the early '70s, found himself with lesser deadlines. Trofeo was probably one of the oldest winners in the first ECP festival. He looked like a high school bully in a party of kindergarten gremlins. He probably knew it: that there came into being a new sub-culture of filmmakers, kids really, who didn't even know his Borobodur. Kids who couldn't care less about precedents.

So, while gentle Ben Pinga and company insisted on showing the same old winners about wage-earners and the same old unfinished works about sea gypsies in annual film seminars, mushrooms grew at their feet. New guards have declared a cultural revolution!

What is interesting about the new-wave phenomenon though is that it is not. A phenomenon, that is. Most of the outstanding works that were produced in the past seven years are products of film workshops, done in fulfillment of basic courses in film theory.

Few filmmakers are able to finance their own works. Art wants for patrons, filmmaking is no different. *Hari* (King), a fascinating animation attempt by a young boy who was joined by his parents, brothers, and sisters, was submitted to the





ECP without audio. He had run out of allowance, the boy said. The festival organizers gave him cash to complete his entry, and his entry became a festival favorite.

The indispensability of institutional support cannot be over-emphasized, indeed. The UP Film Center, later Mowelfund, and then the ECP became *ninongs* (godfathers) of those who dabbled in the medium. They have been supplying blood to what is considered, even in the West, as an endangered species of art. It would not be exaggerating to say that there would be no movement, no new guards, to speak of without Virgie, Surf, and Imee.

The ECP, together with Mowelfund, has widened its support by financing worthy short film projects. ECP takes care of the raw stock, the processing, and other production expenses, while Mowelfund provides all the equipment.

While tremendous efforts in the recent five years or so were concentrated on the discovery and nurturing of filmmakers, what seems to have been forgotten were, or are, the film-goers. There are pronounced hells between festivals. While the filmmakers go back to their covens, splicing together new works, the film-goers go back to TV and commercial features.

The festivals whet the appetites of would-be short film followers, then waylay them after awards nights. Film showings come far and too irregularly in between. There is nothing much to sustain the festival fever, or to add new faces to the familiar ones that usually attend the competition season.

What could probably be done is to identify a permanent venue and schedule short film screenings in order to establish a condition for consumption in

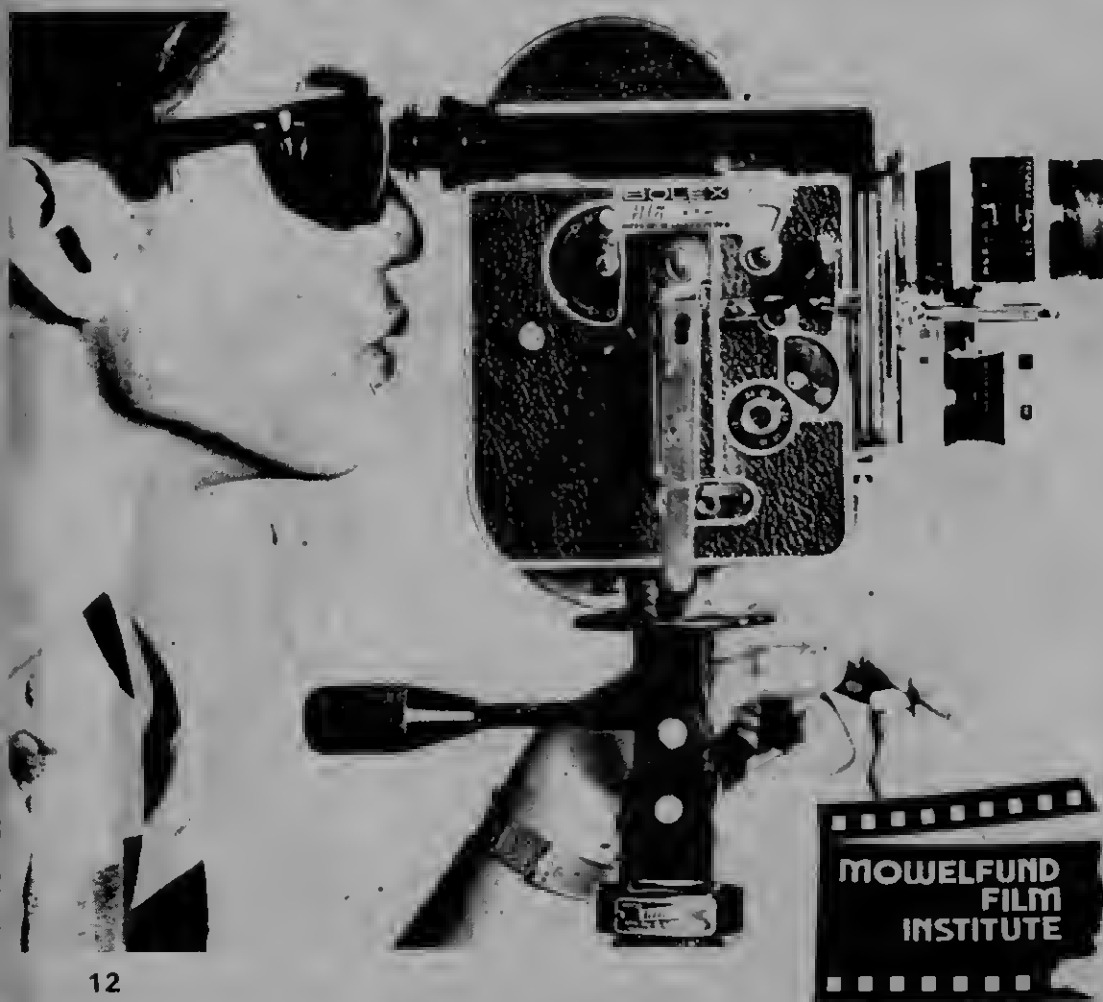


The ECP HARIBON TROPHY

which cineastes can tell at any given time where and when they could watch short films. This cannot be overlooked. Admittedly a non-revenue-generating activity, film showings of this kind may yet snowball into new habits. A following, a market in other words, must be created up to the point that there would be a substantial number of people who would be willing to pay to watch short films. Again, a matter of economics presupposing the survival of a craft.

How can short filmmaking in the Philippines survive without its *ninongs*? "It's all a question of marketing," says Amable "Tikoy" Aguiluz. "Filmmakers must be able to communicate. They have their obligations to their followers. They mustn't come out with esoteric films, or films which only they can understand. That would only isolate them. Short filmmakers could find ways to get into the mainstream, the commercial feature. Then, they could turn to shorts from time to time, because 16mm. and super-8mm. by their technical limitations dictate the message, or the theme of the works."

Aguiluz, with his entry Mt. Banahaw: Holy Mountain, won the silver





*Eric de Guia, a.k.a.
Kidlat Tahimik (Silent
Lightning).*

medal in the now-defunct Teheran Film Festival in 1977. He has followed his own suggestion of going into the mainstream. Backed by family wealth, he is now storytelling, producing, and directing *The Boatman*, a movie strong enough for Pinoy communities abroad and the local Betamax audience. Aguiluz has made sure of its commercial viability by injecting a heavy dose of steamy sex scenes in his unholy work.

At the start, Aguiluz hired about five short filmmakers to constitute his core staff. When he had finished shooting the 80th sequence, none of them was left. There were disagreements, they say, on the story treatment, shooting schedules, lighting angles, camera exposures, set design, dialogue, and such. Whatever, these are just indicators of the diversity of opinions, and practices, of Pinoy short filmmakers.

None seems to agree, beyond the description of gauges and measure of running time, what a short film should be.

Short film, says Surf Reyes, "is poetry; because of its short messages, it must be treated differently. A bit impressionistic. Textured. Stylized. The Filipino has a different vision, a different way of looking at images."

Ylliguez, who has worked with

Vilgot Sjoman (*I'm Curious Yellow*) and other European producers, distinguishes his works between the commissioned and the personal. "It's safe to make personal films. You only have yourself as the guideline. You have a wider latitude, and whatever you say is valid."

The ECP draws its lines clearer by declaring that the short filmmaker is a purist. While the ECP has re-categorized its awards since its first festival in a valiant effort to contain the wide variety of entries that knock on its doors, the argument goes on.

"I still say," said a bystander confidently, "that super-8mm. is the best medium to make pornography with." Raymond Red is silently making his fourth film. And the world be damned, come Sabbath day!

SM



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'SUGAT SA DANGAL'

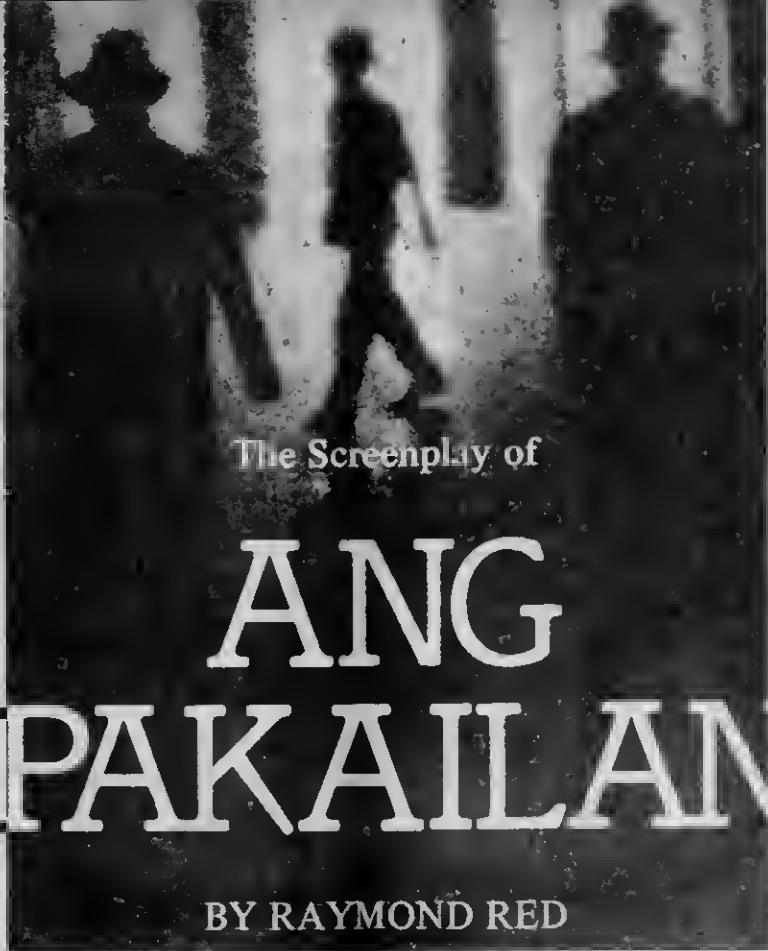
Starring:
**RIO LOCSIN
OANG CECILIO
MARK GIL**

SERIALIZED IN EXTRA ESPESYAL

IDOL

**RUDY
FERNANDEZ**





The Screenplay of

ANG MAGPAKAILANMAN

BY RAYMOND RED

Ang Magpakailanman (Eternity), the first screenplay to be published in Sine-Manila, holds significance insofar as alternative filmmaking in the Philippines is concerned. The movie dominated the short film competitions it joined, and signalled the emergence of a major talent in the person of its maker, Raymond Red, who since has continued to impress film experts and observers with his succeeding output (see Film News update section).

Ang Magpakailanman, according to Red, was originally intended to be in black and white, but eventually had to be shot entirely on super-8mm. color film stock (Ektachrome 160), since black-and-white super-8mm. film would not easily be available and therefore (a historical irony, considering that color film used to be costlier when it first became available) more expensive to purchase and

process than color film at present.

A diffusion filter was used by Red instead, to simulate the soft and faded images of silent cinema. The film was shot at a speed of 9-fps. to produce fast jerky movements when projected at the 24-fps. normal speed. Some of the footages were hand-colored to further approximate the appearance of crudeness of old films.

What follows is essentially a shot list of the film, with title cards (with translations in English) indicated by inverse commas. Technical descriptions attendant to the shot or sequence involved appear at the right. Ang Magpakailanman won first-prize awards in the experimental category of both the ECP Annual Short Film Festival and the Manila Short Film Festival. It also won for Red the first student-film prize at the former competition. (JD)

ANG MAGPAKAILANMAN

CAST

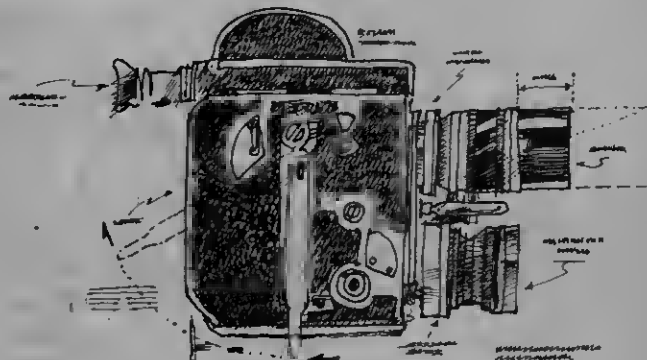
| | |
|--------------------|--|
| Jon-Jon Red | JOSE |
| Boy Lopez | MAN IN COAT-AND-TIE |
| Lanie Canlas | WOMAN IN CHURCH and OFFICE SECRETARY |
| Jun Ureta | MANSION GUARD |
| Efren Figueroa | GUARD |
| Ronnie Flores | GUARD |
| Jesus Naguit | GUARD |
| Vic Naguit | GUARD |
| Mio Laylay | OFFICE GUARD and FACE IN JOSE'S NIGHTMARE |
| Cris Constantino | SILHOUETTE OF GUARD |
| Pidolps de la Cruz | SILHOUETTE OF GUARD |
| Dang Policarpio | SILHOUETTE OF GUARD |
| Ronald Yumol | SILHOUETTE OF GUARD |
| Mac Alejandre | MAN IN THE STREET |
| Alan Enaje | MAN IN THE STREET |
| Bambi Alejandre | WOMAN IN THE STREET |
| Anna Magat | WOMAN IN THE STREET |
| Cynthia Red | WOMAN IN THE STREET |
| Junjun Lopez | BOY IN THE STREET |
| Francisco Miranda | MAN ON BIKE |
| Fe Canlas | WOMAN IN TRICYCLE |
| Randy Punsal | MAN IN BLACK COAT |
| Roy Red | BOY AT OFFICE ENTRANCE |

CREDITS

| | |
|----------------------|------------------------------------|
| Director-Writer | |
| Cameraman-Editor | RAYMOND RED |
| Production Manager | MAC ALEJANDRE |
| Production Assistant | CRIS CONSTANTINO |
| Assistant Cameraman | HENRY FREJAS |
| Assistant Editor | BOY LOPEZ |
| Props Man | RANDY PUNSAL |
| Crowd Control | ELMER RAMOS |
| Transportation | ALWIN REAMILLO |
| Gaffer | IAN VICTORIANO |
| Grip | DANNY RED |
| Utility Men | WILFREDO SANTIAGO NONOY DADIVAS |

ACKNOWLEDGEMENTS

| | |
|-------------------------------|---|
| Additional Funding | Mr. and Mrs. RED BOY LOPEZ AUGUSTA RED |
| Cameras | RAISSA ROQUE JOSEPH FORTIN NONOY DADIVAS |
| Costumes | Mr. and Mrs. RECAÑA UNIVERSITY OF THE PHILIPPINES REPERTORY |
| Additional Editing Facilities | MOVIE WORKERS WELFARE FUND FILM INSTITUTE |
| Special Thanks | MINALIN TOWN, Province of Pampanga AGUINALDO ELEMENTARY SCHOOL in Cubao, Quezon City NATIONAL ARTS CENTER in Makiling, Province of Laguna |



PRODUCTION DETAILS

| | |
|---|--|
| Pre-production (including Scriptwriting) | NOVEMBER 1982 |
| Principal Photography | FEBRUARY to APRIL 1983 |
| Post-production | APRIL to MAY 1983 |
| Budget Estimate | P5,500 |
| Premiere Date | MAY 14, 1983 |
| Premiere Venue | WILFRIDO MA. GUERRERO THEATER College of Arts and Sciences, University of the Philippines, Diliman, Quezon City |

ANG MAGPAKAILANMAN

Seq. A. OPENING CREDITS.

1. "PRODUKSYONG U.P. FILM CENTER" (A Production of the University of the Philippines Film Center)
2. "PELIKULANG RAYMOND GOTO RED" (A Film by Raymond Goto* Red)
3. "ANG MAGPAKAILANMAN" (Eternity)

Seq. B. JOSE'S BEDROOM.

4. "GOTO 3, 2265"
5. "UMAGA, SA ULO NI JOSE . . ." (One morning, in Jose's head . . .)
6. A nightmare: Jose is being nailed to a cross.
7. Jose wakes up, confused. He rises and walks out of his room.
8. Jose sits in his study room, starting at the wall. Suddenly he remembers that he has to apply for a job.
9. Jose has dressed up in his *barong* (native shirt) and checks his appearance in a mirror.

Seq. C. TO THE OFFICE.

10. Jose appears at the second-storey window of his house, disappears, then emerges through the door.
11. Rays of the sun pierce through the leaves of a tree.
12. As Jose walks through the streets, he senses a strangeness about him.

Seq. D. AT THE OFFICE.

13. Jose proceeds through the corridors of a dark office building.



A slide projector is positioned to the side of the camera to project red spots on the actor's face. Sound effects consist of pounding on wood amid a backmasked Christmas carol.

Creaking sound timed with silhouette of actor breathing. Piano monotone, increasing in speed and pitch toward the end.

Marching tune on harmonica up to end of next sequence.

Antique house plus actor's appearance contribute to turn-of-the-century atmosphere.

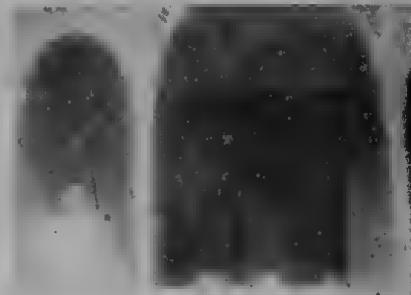
Actor walks at normal speed while other people in the street walk fast in the manner of silent films.

Actor walks in fast motion, while scene is shot right side up, sideways, upside down, and right side up again, making people walking through corridors appear like insects crawling through woodwork. Backmasked synthesizer music on soundtrack up to end of shot no 17.



**Goto is a thick spicy soup made from rice and pig entrails. The appellation was bestowed on the filmmaker by his friends, in spite (or probably because) of the fact that he does not particularly relish the dish. (Ed.)*

ANG MAGPAKAILANMAN



14. "IKALAWANG SUBOK . . ." (Second attempt. . .)
15. While seated outside an office, Jose notices smoke coming out of the keyhole of the office door.
16. Jose is startled by the appearance of a secretary who, without acknowledging his presence, enters the office and allows him to follow.
17. A man in coat-and-tie reads the ideas of Jose, who waits nervously.
18. Quick succession of shots: Jose's face, stern mien of man in coat-and-tie, smoke from his cigar, Jose's uneasy foot, his fingers tapping his chair, his face almost pleading.
19. The man in coat-and-tie rejects Jose, who slowly walks out in disappointment.

Actress is dressed in *saya* or traditional Filipino garb worn for formal occasions.

Actor appears authoritative in the colonial manner, smoking a cigar.

Piano monotone plays until end of sequence.

Seq. E. WANDERING THROUGH TOWN.

20. "HAPON, SA GABI . . ." (Afternoon, at night . . .)
21. A dejected Jose slowly walks the streets of an old provincial town. Sitting in a public square, he discovers a wide tear in the underarm of his *barong* and weeps. Townspeople languidly go about their daily routine.
22. Jose passes by the town church and sees a strange woman staring at him.
23. All by himself, Jose watches the sunset.

Backmasked sound of sad chanting of women all throughout the sequence. Townspeople are dressed in turn-of-the-century costumes, some of them riding in similarly dated conveyances.

Actor and actress are about the same age. Woman is also in a *saya*.

Stop-motion photography of the afternoon sun sinking into the horizon until darkness pervades.



Seq. F. JOSE'S BEDROOM.

24. "BAGABAG . . ." (Anxiety . . .)
25. Jose is having another nightmare, which causes him to toss and turn in bed.
26. Jose's dream: a shoe, a basket, a screaming face, a nail, Jesus Christ's visage, a dog, Jose's face, a window, old letters on a page, a Bible, a mirror, a staring face, a hand being crucified, a naked Jose whirling around on his axis.
27. Jose suddenly awakens.
28. Again Jose stares at the wall of his study room. He decides to apply once more for the job, ups and leaves.

Backmasked intense mystical orchestral music until end of next shot list.

Backmasked piano monotone.

ANG MAGPAKAILANMAN

Seq. G. AT THE OFFICE.

29. "HULING SUBOK . . ." (Last attempt . . .)
30. The man in coat-and-tie is seriously reading Jose's ideas once more.
31. Jose nervously awaits the verdict.
32. The man in coat-and-tie pretends to acquiesce to Jose's ideas, but suddenly hurls Jose's papers at his face and points toward the door.
33. Mad but scared, Jose weakly punches the man in coat-and-tie.
34. The man in coat-and-tie proves too strong for Jose and makes a grab for his neck to strangle him.
35. Now overpowered, the struggling Jose gropes for a weapon on the table of the man in coat-and-tie. He manages to grasp a miniature of the Statue of Liberty and conks with it the head of his oppressor.
36. Jose is terrified by his murder of the man in coat-and-tie. He positions the body as if the man were asleep on his chair, then flees from the place.
37. The secretary enters the office and regards the corpse of her boss carefully. Convinced of its lifelessness after feeling its pulse, she steals the wallet in its vest and likewise flees.

Backmasked polyphonic piece for piano and violin, segueing into backmasked electronic music in rock idiom, providing a mood of suspense and confusion, until the end of shot no. 36.



Backmasked piano monotone until the end of the next sequence.

Seq. H. JOSE'S BEDROOM.

38. "ANG TAKOT . . ." (The fear . . .)
39. An apprehensive Jose peers through the window of his room, then suddenly disappears from fright.

Seq. I. AT THE CHURCH.

40. "ISANG PAG-ASA . . ." (A glimmer of hope . . .)
41. Still guilt-ridden, Jose sneaks into the town church to cleanse his conscience.
42. Jose perceives once more the strange woman he encountered earlier (cf. Seq. E, shot no. 22), this time praying before the altar.
43. Jose looks in the direction of the altar, but when he looks back, the strange woman is gone.
44. Jose searches for the strange woman — among the pews, in the empty niches behind the altar.
45. Jose finds the strange woman kneeling on a pew. She stands up and walks toward the altar.
46. Jose follows the strange woman, but stops everytime she turns to face him.
47. When the strange woman reaches the altar, she turns around and stares at Jose, who gets suffused and scared by a mysterious feeling.
48. "HINDI!" (No!)

The interior of the town church is structured around its altar, from which pews seem to radiate. The wall behind said altar is carved with niches, some of which contain images (mostly saints), others which are empty. The ceiling over the altar is open, allowing sunlight to stream in, while rubble is cluttered on the altar stage itself. Backmasked synthesizer music similar to that of Seq. D plays until right before the title card at the end of the sequence.



ANG MAGPAKAILANMAN

Seq. J. ON THE WAY HOME.

49. Jose hurries along the streets of the town. On the way he finds a coin and places it in his pocket.

Musical counterpoint provided by casual strumming on ukulele.

Seq. K. JOSE'S BEDROOM.

50. "HULING PAG-ASA . . ." (Last hope . . .)
51. Jose cowers under his study table. A strong wind blows into his room and opens one of his old books to a predestined page.
52. Jose approaches the book, and reads about the legend of a cabalistic tome hidden in a sacred mountain.
53. "HANAPIN ANG MAGPAKAILANMAN!" (Search for Eternity!)

Backmasked orchestral music similar to that of Seq. F.

Seq. L. THE SACRED MOUNTAIN.

54. Jose stands before a mansion hidden at the top of the sacred mountain. He hurriedly sneaks inside through an open window.
55. Jose begins his search for the precious book among several shelves inside the mansion.
56. Jose finds the book surrounded with bright light.
57. "ANG MAGPAKAILANMAN!" (Eternity!)
58. Jose scurries away with the book.
59. A mansion guard halts Jose with a spear. Jose becomes furious.
60. "!"
61. The guard has been stabbed with his own spear by Jose, who takes to his heels.

Amid lush mountain foliage stands an eminent edifice, seemingly tucked away into the features of the natural surroundings. Backmasked piano monotone plays until end of shot no. 61.

Spacious room contains shelves aligned in rows. As camera follows actor, shelves make a pattern of vertical lines moving across camera. Horizontal lines move across camera, which finally settles on a book.

Guard is garbed in old Filipino work clothes, topped with a *salakot* or native helmet.

(High-pitched monotone.)

Seq. M. THE CHASE.

62. An alerted guard enters the camp, then emerges with a reinforcement of three others.
63. Jose runs through the mountain forest.
64. The guards stand in formation and proceed to march from the camp like robots.
65. Jose runs through the town. He stumbles beside an indifferent onlooker, but recovers immediately and continues running.
66. The four guards continue their robot-like march silhouetted against the sky in an open field, in pursuit of Jose.
67. Jose runs through a cemetery, where between walls of niches, he stumbles a second time.
68. The guards in silhouette continue to march.
69. Jose arrives at his house. He stumbles a last time before entering the door.
70. The silhouetted guards march on.

Guards are dressed like the mansion guard, and move like Keystone cops through an ancient stone building.

Backmasked Christmas carol similar to that of Seq. B plays until end of shot no. 78.

Seq. N. JOSE'S HOUSE/ETERNITY.

71. Inside his study, Jose hastens to assemble the ingredients stipulated in the stolen book.



ANG MAGPAKAILANMAN

72. The four guards arrive at Jose's house. The leader knocks on the door.
73. Referring to the book, Jose commences mixing the ingredients.
74. The guards link arms and ram against Jose's door sideways.
75. Jose continues mixing the ingredients.
76. The guards ram against Jose's door head-on.
77. Jose finishes mixing the potion. He gulps it down quickly.
78. The guards ram against Jose's door from another side.
79. Jose feels a strange sensation of heat from the core of his very being.
80. With one last surge the guards succeed in opening Jose's door. They all tumble in to make the arrest.
81. One by one the guards rush into Jose's room and halt before the sight of —
82. Jose, sprawled on the floor, his eyeballs upturned, his breathing ended, foam still pouring out of his mouth.
83. "... ANG TULAY." (... the bridge.)

Backmasked carol ends, replaced with backmasked piano monotone until end of shot no. 82.

Seq. O. THE REVERSION.

84. The guards march still robot-like across the same field as in shots no. 66, 68, and 70, on their way home.

Big-band instrumental of children's nursery rhyme accompanies the march.

Seq. P. CLOSING CREDITS (Cast & Production Staff).

■ (Translated from the Filipino by Joel David)

... Realism of Cinema

(from p. 8)

this. The recent performance of Sister Stella L. beside Bukas Luluhod ang mga Tala, (Tomorrow the Stars Will Kneel) recently reiterated the lure of soap opera over quality films.

"I'm not sure if we're going to be successful," said Marilou Diaz-Abaya, "and Viva is not either, whether commercially or artistically. You can never tell until you've cut the final frame and it's shown to the public. But after seven months, I have the material settled in my head and I feel confident about how I want to shoot it. I'm trying to make as many connections as I can on the emotional or melodramatic level as well as on the theatrical level. We're trying to engage the audience in several

levels simultaneously. We don't know if we'll succeed.

"I'm very happy about the rushes, and right now all I'm concerned about is keeping our energy and struggling for stamina."

"... Even before Sister Stella L. she was already sympathetic with the drafting of anti-censorship position papers and other activities. And then she was re-assured with all those awards, praises, and recognition. ...

"... I thought she was a competent actress, and that was that. The set of her face, the set of her mouth, the set of her gestures weren't plastic in the positive sense that they were malleable. So even her essence wasn't malleable. She was nice and wholesome, but she was merely competent. She can follow instructions, she has a good memory, plus she can do all the necessary gestures. ... But now I

think somehow a soul can be perceived behind the pretty face. What was once too wholesome now has character. Of course, there's one area in which she has always excelled. She's really professional and nice. She comes on time to the set, no complaining, to clean the toilet of the (National) Mental Hospital, which stinks but she doesn't mind so long as the director tells her to. And then she makes the effort to greet you, she doesn't hatch intrigues, she doesn't engage in gossip.

"... With other actresses—and actors, too—when they deliver lines, they just throw the lines on the sidewalk. You feel like picking them up one by one, you feel abused, but you will never be able to use those lines again. People might criticize you for re-cycling your lines. So I've contributed a lot to the trash can, lines wasted in the sewer. In *Alyas Baby Tsina*, I managed to appreciate how well-proportioned my lines were. ..."

Three Variations on MELODRAMA

MIKE FERIA



TRAGEDY in Filipino film has many guises. It ranges from the inane to the sublime, from the comic to the dramatic. One does not know if it comes from sheer talent; oftentimes it obtains its roots from what we term as compromise. In common terms, it is what an artist like Lino Brocka does to films like *Burgis* (Bourgeois) and *Strangers in Paradise*. Of course, one does not equate anything tragic with great tragedy if he were to consider local movies. There are things more tragic outside the screen with which we are more familiar, and they are considerable. They are great, yes, if ever they get translated to film. But on their way to being seen, they get transposed to shapes and sizes inconceivable even to their respective creators. A sad fact indeed, and that is our own great tragedy.

Yet there are some films which seem to sparkle in spurts, that makes us yearn for more. Mel Chionglo's *Dear Mama* is one hope, a case of "it should have been," a misnomer. The title itself is a point of compromise because the film had to be a Mother's Day offering. It is not about a mother: not her life or her dreams, not even her reckoning. For the theme can be seen in a larger perspective, distinct from the events surrounding the life of children orphaned by their parents, apparently caused by a sad twist of fate. Within this sphere of family drama (akin to the sentimental *All Mine To Give*), writer Raquel

Villavicencio fashioned her own view of human tragedy in daily life: tragedy as social comment. One scene calls to mind this statement. Some young inmates discuss their life and one declaims that life outside the prison cell is more evil than inside. She takes the pessimist's view, in a sense, a family cut off from life's mainline after the death of the parents, both a result of man's inhumanity to man. Because of this one has to take either of two courses of action: that of defeatist (an inmate is killed himself) or that of a pragmatist (an interesting character, played by Alex Leviste), a drifter who has learned to abide by the hard rules of life. This is an absorbing line of thought, but the writer has to pursue a more popular course. The lead character (Rey "PJ" Abellana) is able to see his family through. Should the writer have taken the more daring stance and pursued her original view to fruition, the film could have been a gem and a rarity.

Although marred by this unfilled promise, Mel Chionglo (*Playgirl*, *Sinner or Saint*) has fortunately made *Dear Mama* a small triumph. He deliberately halts when scenes become too lachrymose for his bearing. Although the slums look startlingly real, there seems to be a romanticized feel without the condescending implications. The dark alleys are not frightening, yet are subtly colored. Somehow, these images do linger; which seems to tell us not to get depressed by the family's tale of

woe, but to think about it. This apparent shift from fiction to reality reminds me of a French film, *Diva*, made more consistent by a particular subplot. Ms. Villavicencio creates a new dimension to her thesis by showing us a fanciful, at times eerie version of the unexplored subterranean society peopled by children trained to be petty thieves and delinquents (shades of *Oliver Twist* the novel). Admittedly, this is good material which should have served as the centerpiece of the film.

While *Dear Mama* attempted to experiment with new theme and film treatment, two films chose to take the safer course to box-office success, establishing some continuity of tradition: tragedy as melodrama. It is no coincidence therefore that in these films, two generations of performers are cast. The presence of Clarito Solis and Eddie Rodriguez, erstwhile practitioners of melodramatic acting, lends credence to an uncanny transfer of such dramatic legacy to such younger actors as Maricel Soriano, William Martinez and Sharon Cuneta. Attempts made to run counter to formula, like playing against type (young stars playing bitchy roles, changes of public image, etc.) are proved to be superficial. One would wish to stick to listening to radio drama serials and reading *komiks* (picture-story magazines) where one's faculty of imagination would have been better employed.

Kaya Kong Abutin Ang Langit (I Can Reach Heaven) is nothing more than an episode of Dallas or Dynasty on television that leads us to conclude we are on our way to creating film characters with vile and vicious intentions. It is likewise malicious for a young actress of Maricel Soriano's stature and popularity to play the role, an easy mechanical ploy to capitalize on her supposed real-life persona. That role of a young woman with the grand ambition of crashing into society's elite, so evil in her machinations that she wills to destroy people at any cost (even those who matter to her), is quite improbable, much less impossible. Understandably, Ms. Soriano does not quite perceive the complexity of such a character so that Clarissa simply falls flat on her face. Of course, one can always rely on Maryo J. de los Reyes, the director who specializes in similar improbabilities, like the mother in Minsan, May Isang Ina (Once, There Was a Mother). Amid the morass of ignominy and incongruity in the movie is Gina Alajar, perhaps the only shining point in the film. As Ms. Soriano's older sister, she is the embittered sibling and loving daughter, a role made memorable by its humanity.

Altogether, one does not get the wisdom of using the term *langit* in the title, if one were to allude to heaven. Certainly, it implies the upper-crust of society, but that is pushing the point too far. Clarissa kills herself in the end, which is another ploy for the vicariously involved viewer to get even with her, a popular conclusion nonetheless. Should the filmmaker wish to dare something new in treatment of the story, we would wish her to suffer further, in more visual, cinematic terms that would have proved more effectively repulsive.

The third film, when compared to the previous two, is an out-and-out formula movie: the Nora Aunor story retold in ambitious fashion. *Bukas Luluhod ang mga Tala* (Tomorrow the Stars Will Kneel) stars Sharon Cuneta as Cinderella incarnate, yet sadly looking pathetic as a poor girl (again with a grand obsession — to get even with her family's tormentors) who becomes a successful singer. The problem with this kind of movie is not so much that it is often told, but that one does not ask anymore why one has to be miserable in life. In the films, problems are simplistically presented. In fact, Emmanuel H. Borlaza

treats the subject by gloss-over techniques (musical numbers, among others), making us wonder of the real-ness of life itself. In the film, music is gross, acting is mummified, his slum an artifice. Gina Pareño as the mother does not know when to whine, when to cry, when to sob. On the other hand, Ms. Cuneta does not quite understand that she has to progress in status, and not just change her clothes. Most of the characters are terribly miscast, notably Raymond Lauchengco who looks too naive to be an ex-convict and Lani Mercado, a sad waste of talent and beauty as the half-sister drug-addict. The background music, when it reaches its high pitch during dramatic moments (which occurs quite often), simply aggravates the situation rather than heighten it.

Bukas Luluhod ang mga Tala is one of the top-grossing movies this year and that is saying much. Because it is the biggest money-maker during the first half of the year, it is definitely one point to ponder. It may yet give the industry more cretins than it has ever had before. And God forbid! Shall we be denied a second Renaissance in film? That would be the greater tragedy.



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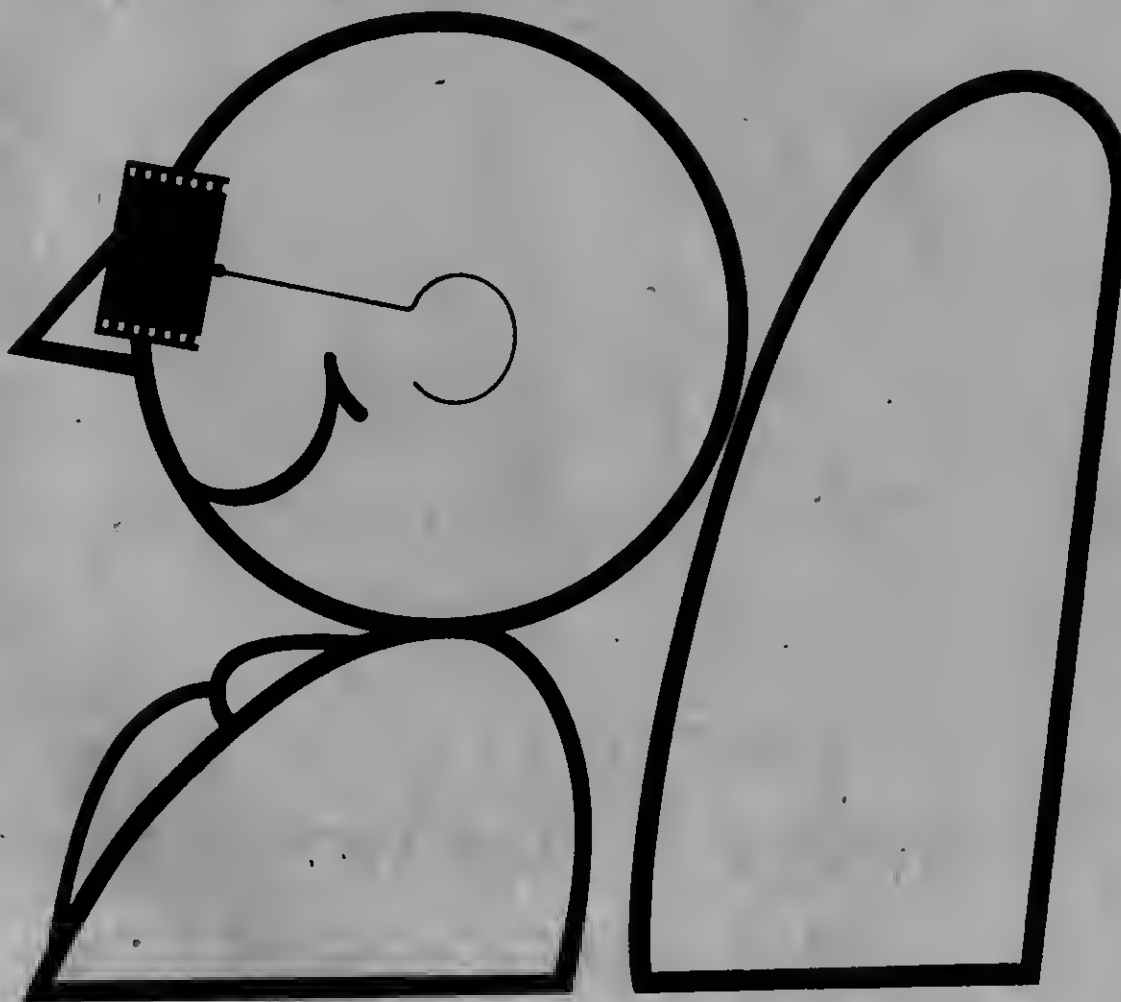
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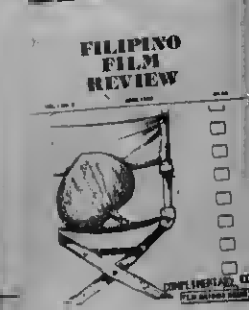
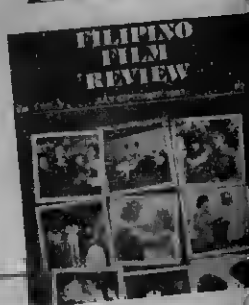
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WATCH OUT FOR IT

Three Variations on WOMEN

Broken Marriage

JOSELITO B. ZULUETA

Broken Marriage comes as a second wave to the noisy ripple created by Vilma Santos' award-winning performance in *Relasyon* (Affair). The Regal people have banged their bongos so much harder this time that viewers will expect that Ms. Santos's cards for this year's awards derby will be more than secure. The hint is that **Broken Marriage** is a Vilma Santos movie. Lest the moviegoer expect too much from this year's quadruple-winning best actress, he should be forewarned that the movie is about, well, a broken marriage.

After more than 10 years of marriage, two young persons find each other repugnant. Ellen is a television floor director who hops from one set to the other shooting sitcoms and soaps. Her husband, Rene, complements her rapid lifestyle in investigative reporting. The movie commences with Ellen coming home in the morning from overtime with a crew party on the side. Rene greets her with an ugly nag. The house turns topsy-turvy as they proceed to hurl invectives against each other. The exchange is extremely exhilarating; and just as the viewer breathes a sigh of relief, another quarrel starts and ensues as if it were the final assault.

Eventually they decide to separate at the cost of their boy's understanding nod and their little girl's distaste. Rene moves to a house populated with such ab-

surd characters as an artist who carves sexy sculptures, a friendly bit-part actor, and a gay-art director who cuddles the upstart. Ellen meanwhile has to see to it that the children are not left out in their school activities — even standing as an athletic parent during one of her boy's scouting engagements. She also has to check the advances of her bodyache-complaining producer, to whom she later gives in anyway.

Gradually the two people realize the great loss that comes with division. Ellen with the two children is forced to move to her mother's place after her house is burglarized, thus realizing the difficulty of an unmanned house. Rene substitutes a whore in the absence of his wife's caresses.



It is when Rene gets beaten up by a city mayor's goons for nearly publishing a detrimental article and is constrained to recuperate in his mother-in-law's house that the couple starts patching up the seams of the rent relationship. The ending is of course happy: reconciliation what-else.

Comparisons dawn inexorably: how does **Broken Marriage** fare as a follow-up to the bravura of *Relasyon*? This is a tough inquiry. If intentions were to be the starting point, then the new movie is a better achievement. *Relasyon*, judging from its title, was supposed to be about a man and other-woman relationship; but the feminist tendencies of our cinema had pinned the movie to a fateful drift: the travails of the modern mistress. **Broken Marriage** never swerves from its goal; from start to finish it is a portrait of two persons and the bond which they discover smothering and smoldering.

But the ordinary movie-goer does not assess by artist's intentions — he does not even care about the artist (I mean here the one behind the work.) On one hand, the film in front of him is the present; and on the other, it is the past. **Broken Marriage** is made to appear to him as a sequel to *Relasyon*. The process of integrating the past and the present is a challenge for him. For him are opened two avenues: to start with past and proceed

with present; or start with present and proceed with past. If he chose the former, the condemnation for *Broken Marriage* would clang like a wild cymbal. If he chose the latter, the outcome is a laudatory comment.

Nonetheless, one has to prove that the new movie can stand on its own feet. What *Relasyon* sadly lacked (albeit not too sadly) was humor. *Broken Marriage* has tons of it — the caustic swaps, the funny characterizations, the clever plottings — so that the audience's conditioned response for a supposedly serious movie shifts irrevocably to playful irreverence. Vintage Ishmael Bernal.

It is a masterly stroke — the proverbial Bernal sleight-of-hand at work, this time with more gusto and style. If the Inquisition were still around, he would be branded and burned seven times as a heretic for turning a marriage gone sour into an off-beat frolic suddenly turned sweet — at least, to the viewer's mirth-hungry belly.

But none may claim that Bernal's treatment loses its mark of delineating the disadvantages of separation. The humor chisels the message so that it comes to us shining and double-edged, while doing its duty of alleviating an otherwise gloomy impression which accompanies every disillusioning subject matter.

Not only does it come through humorously but also simply. Nowhere is the strain which anyone expects from grave subjects present here. It is as if the dreary topic had been borne on the Lord's shoulders so that the yoke — and audiences love to be martyrs of maudlin tears — becomes, this rare time, light and easy. The scene where Rene visits his family and finds Ellen and the children agitated by the swift burglary of the house, and the producer wryly comments "*Mahirap talaga ang walang lalaki sa bahay*" (It's difficult to have no man in the house) is casual but very biting so that the urgency of the hero returning to his family throbs mercilessly like a set clock.

In the same way, Bernal shows Ellen's retrospective mood minus the conventional flashback: her younger sister is engaged to be married, and Ellen watches the two lovebirds running like children, with a bright but painful smile, even with jealousy, knowing that after the ceremonies, the two will lose the innocence which tradition stifles. This is a repetition of the technique Bernal used in *Relasyon* —

the mistress attending the wedding of her cousin — with just the same effect, namely, sympathy.

The screenplay plunges right into the boiling point, the issues hurled to the foreground like machine-gunfire, the familiar scenes of hatred and division treated like aimless confetti so that the audience neither breathes nor is excused. It jolts us at the outset and after the terrible whipping, when the squabbles lessen and finally ebb into peace, we realize that these two handsome people must have had only one tragic flaw: they did not keep mum for a while.

Manolo Abaya's cinematography dances with the jetstyle rhythm of the two protagonists. From the clever blocking of the morning jumble scenes to the hurried bustle of the television studio, Abaya's camera sweeps avidly and flawlessly. In his hands the incessant quarrels of Rene and Ellen seem like vengeful love-making. The long shots, conventions of a Bernal, are more developed here. Above all, Abaya's camera has humor and pathos.

The production design never digresses from its limited scope but manages to make poetry out of cluttered rooms and artificial television set-ups. The claustrophobia one feels at the outset of the movie with the couple's disorderly room easily renders the hopelessness of the two people's situation. The music filters the emotions of the characters with a detached but effective air. Jesus Navarro's splendid editing is a breathless canvass of cosmopolitan animation.

The supporting actors are remarkable. Spanky Manikan as a loony reporter getting loonier everyday must not be denied mention; so are the actors who



play the sculptor and the gay art director. Lito Pimentel as the gay's idol is a relaxed performer with a talent for effortlessness.

Christopher de Leon endows the character of Rene with the right sense of machismo and basic weakness. When Rene is compelled to act maturely, De Leon unflinchingly turns him even more childish with useless tantrums; and when Rene finally learns his lesson, De Leon adds a boyish smile as if the lesson were amusing. We watch De Leon, elated and entertained: he is never so old as to appear too distant nor is he too young as to seem undocile. *Broken Marriage* is a gift to this actor. He is not propelled here to be more manly; since his character is made to contribute to a lot of oversights, De Leon's doesn't have to put a mask of strength: he just has to be himself and act with ease.

Vilma Santos is not about to be a letdown, not this time when the most important female roles are coming her way. A new intelligence she infuses in the character of Ellen. Like De Leon, she turns Ellen into a woman-child, but the stress is less on her part as she has done similar roles before. Her beautiful face is flush receptive: the quiet moments of just observing the people around her are moments of perfect acting. Her body moves with an agility that is both funny and dramatic. Her two monologues—the first with her friends in the cafe when she informs them that she is bored, and the second with Rene when she tells him that they are not children anymore and that they don't need the toys anymore—are her best scenes: the camera lingers upon her countenance and she enunciates in return with ironic ease. She should watch out for next year's awards race—there is simply no stopping her at the moment.

Init sa Magdamag
MA. ANGELA B. URETA

WOMEN in film have always been nothing more than ornamental. They are the submissive hausfrau, the streetwise prostitute, the shy schoolgirl, the tempting showgirl. . . . But whatever their role, women always carried one thing with them—an air of mystery. Every woman has a secret deep within her, hidden from the world, known only to herself. In the earlier days of filmmaking, society was highly



dominated by men, career-wise. Movies, which are reflections of the times, hardly delved on the life of a woman. If they ever did, it was in a seemingly superficial manner. Only when men realized the hidden persuasiveness in the "weaker sex" did they become interested in unveiling the mystique of women. Men may move mountains, but women move men. From attachments to mothers, to emotional and carnal needs for wives, women have always played a central figure in the life of men. It is now time to unravel that mystery, to liberate them from bondage to domesticity, to prove their true worth, and to unleash that certain power with which they hold men in the palm of their hands.

This is what *Init sa Magdamag* (Heat in the Night) attempts to do. It aims to make its viewers learn the hidden secrets of a woman, in a film written by a woman and directed by a woman. In short, the movie wants to show us the core of a woman from the point of view of women. "Woman films" are quite popular these days. They show how females react to trying circumstances in their life. They dig deep into the way a woman thinks, the way she decides, the way she is affected by her environment and her experiences.

No one can deny that the technical aspects of the film leave little to be desired. The cinematography is most impressive. The interplay of lights and colors adds drama to the scenes. The dark tones hint a sense of secrecy, complementing the major character's state of mind. This and the music, with its melodious though highly commercialized theme song, carry the film to a certain level of sensitivity. But we did not come to see an audiovisual presentation. We came to see a movie, which in its very core, is an effort to imitate life.

As it is, *Init sa Magdamag* revolves around the life of a woman who assumes different identities to be able to

escape her problems. She is Irene to her sugar daddy, Becky to her young executive husband, and Leah to her sadist of a lover. But the movie does not explain why she has to change her name for every relationship. It instead offers a number of hints. We can trace from the actions and the dialogue of the characters that her state of mind has been affected by any of the following: amnesia, schizophrenia, an attempt to escape her miseries, an outlet for her hidden desires, a way to forget her dark past.

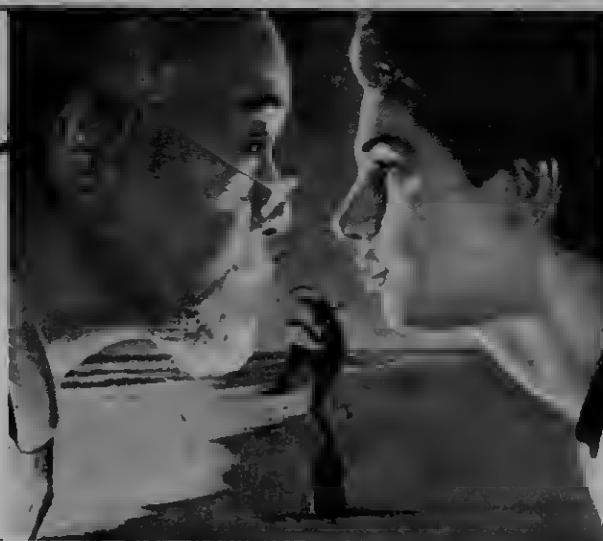
Let us now examine these surmises. Amnesia is out of the question. Nowhere in the story can you find an instance that will convince you that she had amnesia. Another hitch—how did the Joel Torre character know that his wife had amnesia? Who told him, Becky herself? If she's still in a state of amnesia, how could she relate her travails as a young girl to her husband? She recalls the way her first marriage ended when the man she was forced to marry beat her black and blue, causing the miscarriage of her baby; she relates all these when she's not supposed to remember anything. And if she's cured of her amnesia, why does she continue to hide under

another character when she could readily reconcile herself with her past? No, it could not be amnesia.

If it's schizophrenia, then she's not supposed to be conscious of her other identities. Irene, Becky, and Leah should be independent of one another because this illness comes with a loosening of associations. At one point, it could be hebephrenic schizophrenia because of her unpredictable giggling, silly behavior, and mannerisms (like dolling herself up in a rose-inspired manner). But then, she is obviously not an adolescent. Her constant hallucinations of seeing herself in a bathtub may be a fragmentary delusion caused by paranoia, but its effect on the film is more of a premonition of what is to come. No, she is not schizophrenic.

If her dilemma is an attempt to escape her miseries or a way to forget her dark past, it is logical enough. Except for the fact that we are left in a quandary—what causes her miseries? What is her past? These elements in the story were never liberated from the veil of obscurity that enveloped them. Neither could we clearly discern the time that elapses when she shifts from one character to another. How long

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ANG PADRINO

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Direction:

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was it since she found her sugar daddy dead on the bathroom floor till she met her husband-to-be? How much time has elapsed from the point when she comes home to the province up to the moment when she meets her sadistic lover? And how long was it when she returned to her husband, then back to her lover's arms? There is an inadequate temporal articulation in this aspect. We cannot tell how the present is related to the past in the sense of time involved. We could not determine whether she evolves into a different person over a period of time, or if she does her metamorphosis in the flick of a finger. From what is shown in the movie, her life is not that miserable. Whatever problems she has were of her own doing. She could have suffered a trauma, but of what? What the movie lacks is a strong clinical basis to which we can relate her predicament. In *The Three Faces of Eve*, for example, the lead character's split personality is visually presented as the result of a childhood trauma when she was made to kiss the deceased body of her grandfather already in a casket. Here in *Init sa Magdamag* we can speculate that the character Lorna Tolentino plays could have suffered her emotional shock when she saw

a dead man (her sugar daddy) lying at her feet, or when she had her miscarriage. But this was not made clear in the film. And if she's trying to evade a blackmailer who knows about her past affairs, she could have changed her name without having to change the whole of her person.

Finally, is her manner of assuming different personalities an outlet for her hidden desires? What are her hidden desires? She has an obvious desire for wealth. Her dirty old man was filthy rich. She sticks it out with the young executive because he has strong connections. She bears the cruelty of the jetsetting playboy because he is able to give her the luxuries in life she craves for. How about a desire for sexual pleasure? She begins to turn cold toward her husband's advances because he was too bland compared to the subtle but aggressive seduction of her lover. Maybe, she is masochistic, deriving her greatest pleasure from being hurt. But what are the motivations behind her desires? To desire something implies that you are deprived of it. We can infer from this that she must be insatiable in her needs. What caused her to be such?

There are numerous questions

raised by this film regarding its lead character's psychological state, but there is also a constant denial of answering them. We could not exhaust the numerous possibilities that may explain the mystery behind this woman, who could not even decide for herself who she really is. One time she's Irene, then Becky, then Leah, then Becky again. . . . Why does she shift from one person to another? And to think that all her three identities are likewise equally passive. This is quite strange for a person with three personalities. What's the use of splitting up yourself if you want to maintain your own condition? A person faced with the problem of having multiple personalities should have these as contradicting, or even clashing strongly.

In contrast to the lead character's multiple personalities, the two men in her life are one-dimensional characters. Armand, the husband, is the typical underdog character. He pours his attention to his job, noticing his wife only when she is already seeing another man. He takes these in stride and even tries to win her back, but when his patience begins to tilt, he goes berserk. Jaime the lover is the classic anti-hero, selfish, cruel, and without concern



for the life of others, materialistic—a pig. The two look like a couple of flat cards trying to balance a spinning ball.

The atmosphere of the movie is serious because it is drama. But it gets to be too cerebral to the point of being esoteric. It borders too much on the mysterious, rendering it obscure. It centers on one character and sacrifices the rest.

The story has a lot of explanations to make, but it does not attempt to make any. In its confusing state, it takes the whole film with it. Even the acting is nonchalant. Lorna Tolentino remains problematic, Joel Torre is always intense, Dindo Fernando is always scheming.

One strong point of the film, though, is its artful managing of its water motif in relation to the woman's psychological condition. Water seems to be present whenever she is on the brink of changing. The moment she leaves the bathtub, she ceases to be Irene. When she learns she is pregnant, she returns to her seaside home. She submerges herself (as Becky) in the middle of the sea and in the scene that follows, she emerges as Leah. It appears as if she "drowns" the character of Becky, only to come out in another identity. The character of Leah is also introduced at the beach, where she happens to be modelling. She entertains the idea of having an affair with Jaime during a Manila Bay cruise. It rains heavily when she decides to return to Armand. On her rendezvous with Jaime, they lounge in a bath tub, and consequently get shot to death there. In short, the movie begins in a bathtub and ends in a bathtub. Water is prevalent, and it proves to be of purpose. The presence of water everytime she leaves one personality and puts on another symbolizes the washing off of her present identity in preparation for inventing another one.



The only clear thing we can surely say about Irene, Becky, or Leah (whichever is which), is that she is a highly dependent woman. She changes her identity whenever she is to embark on a relationship with another man. She molds herself into his lifestyle. The film stresses the point that a woman needs a sense of belonging; that her wholeness is greatly influenced by having a man in her life. She cannot be anything without a man. This is presented well in the film. Her life falls apart in the absence of a man. She was at a loss when her DOM died. She crumbles in insecurity when her husband deserts her. Somehow, she always has to fill a void within her, and only a man can do that. She needs constant reassurance of financial and emotional security. She has to be taken care of. She is hopelessly helpless.

And so are the viewers. They are helpless in their quest for the rationale behind the lead character's dilemma. After so much effort trying to discern the nature of the conflict in this movie, we are still left at a loss. Its trailer had asked us, "What is the mystery behind her past?" One tries to find out the solution to this crisis, but never gets to figure it out.

Himala

DANNY ARANETA CABULAY

EXAMINING the movie *Himala* (Miracle) will neither prove nor disprove the notion that miracles do work in our modern times but will leave enthusiasts' beliefs and ideas about such phenomena hanging in the air as if everyone's treatment were valid and would largely depend on the individual psyche. A considerable influence on the typical movie-goer's urge to keep himself awake throughout the film is his curiosity about a subject matter which some intellectuals have asserted as the opium of the masses.

The value of a film as important as this is the director's execution of his craft by following a definite function, which in this case, I believe, is cathartic in nature. Director Ishmael Bernal has made his task of transcending reality to a medium for a target audience, the Filipinos, whose lives have been greatly affected by their religious beliefs. In any case, I do not see any objection to how he manipulates the whole masterpiece, for he is even able to

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improve an outwardly simple yet potentially rich script by Ricardo Lee into a powerful mover which undoubtedly may be considered timeless.

The script by Lee is an epitome of a film that is truly Filipino as explicit parallelism is manifested in it. It could have been much better if the script developed and extended the character of Nimfa, the barrio flirt. Her personality in the film is interestingly explorative.

There are some basic flaws of *Himala* which are actually almost negligible. I was disappointed by the style of the actress who played Chayong, particularly in the scene where she confesses to the barrio priest.

In the last scene where Elsa is shot with a single bullet by an assassin positioned within a radius of less than 30 meters, it is quite illogical to note that none of the thousands of people gathered is able to go after the gunman. Aside from the stampede, one peculiar behavior of the fanatic crowd is the desire to get as close as possible to Elsa's wound with the implied notion that her blood, too, is miraculous. The conversations between Elsa and her mother and Chayong and her suitor are undoubtedly dragging.

The opening scene, the eclipse, where the protagonist Elsa is caught in an unfathomable situation is truly effective. From this very same scene one would notice the authenticity and credibility of the film as displayed by its unobtrusive cinematography, production design and sound engineering. The absolute darkness as manifested in the cinematography of the eclipse conveys a psychological implication regarding our nation's vulnerability. From beginning to end, every scene is shot full of tact. Some scenes use the soft-focus technique, as in the confrontations between Elsa and her mother and between Elsa and Nimfa, with the intention of being emphatic about the characters' personalities. Even the scene showing the director (played by Spanky Manikan) confessing to the barrio priest about his accidental filming of the rape of Elsa and Chayong is effective in using a slightly accelerated motion inclusive of a crudely shot flashback of the incident. The technical deficiency of shots distinguishes it from the cinematographer's more refined photography: it is a film within a film, the former having great relevance to the latter. This boundary and relationship sets another proof of *Himala*'s successful experimentation.

The production design of the movie makes its setting, the rural Philippines, more credible through the use of native things like nipa huts, trees, dirt roads, bamboo fences, and the abundance of nature as well as the depiction of cultural practices as in the funeral rites and some obvious Filipino values. This is even more intensified and made useful in the middle part of the film wherein tourists come to the place and the very same nipa huts are transformed into improvised hotels and motels to depict the Filipinos' hospitality and subservience to aliens. Similar proofs are presented to show that progress has come to the community, such as the construction of a raw cabaret, the inclusion of tricycles and a rich man's car in some scenes, and the commercialization of Elsa's blessings through T-shirts, miracle water, rosaries, and a lot more to the delight of frenzied fanatics.

The sound engineering, too, is impressive. The sound of cicadas at night, the sound of chaos which is noted at the climax (Elsa's murder), the sound of mourning women, and other examples supplement approvingly the various scenes the director is essaying.

her life and eventually the lives of the people around her. If one were keen enough, he would note that there is an abrupt change in the relationship between Elsa and the barrio folks. From being regarded as a much-less-than-average lass, she emerges to become the main source of living of the entire barrio, especially the very same people who ostracized her. Because of her newly acquired power to heal, they make a fortune to reckon with and thus, Pulang Lupa becomes progress-stricken. Hence when drought, death and pestilence strike the community, the residents have no other recourse but put the blame on Elsa's then-failing powers. Such a relationship is deducible to a compound of absolute materialism and relative parasitism.

Let us analyze the personality of Elsa. Though it is explicitly mentioned in the film that she's of no less-than-average or even average intellect, still she is ostracized and treated like someone of less-human components and characterized by ill callings by the people on the street. As she is better than average, her wishes and needs are no worse than any ordinary human being. Thus she also aspires to be someone of better stature. She also desires



Bernal has developed the expertise of handling big-crowd scenes. A lot of the scenes in this film exude much aura, an element usually absent from film types of inferior grade. Most of the subtle scenes essay the complex relationship between the protagonist and the environment. Elsa's experience during the eclipse, seeing the Virgin Mary's apparition, totally changes

to contribute something to her community and, in the process, becomes a co-creator of a desirable society to live in. This brings us to a higher level of investigation. We are no longer contented with finding facts and truths whether Elsa really did or did not see the apparition on the hill, or whether or not the power bestowed on her by the Virgin Mary was responsible for the treat-



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ment and recovery of the sick people who troop to their house everyday. A more challenging inquiry is now formulated within a sociological dimension. Has she or has she not contributed anything for the betterment of Pulang Lupa?

As far as the display of acting abilities by the performers is concerned, I would say that generally, the actors personify their individual roles creditably. Even the choice of actors to play the characters in this film, I believe, cannot be faulted—for the actors do fit their respective roles, a fact which makes their portrayals more credible.

The lead character played by Nora Aunor is excellently essayed on the wide screen. The powerful eyes of Ms. Aunor are an added asset and her very movements and voice make it appear that the characterization of Elsa has been honed to perfection. The role of Nimfa is tailor-made for Gigi Dueñas whose acting prowess is every inch unobjectionable and appropriate. The actress who portrays Chayong is a bit betrayed by the medium she is actually in. I was thinking that she might have thought that acting on film and acting on stage are interchangeable. The main

male role of the director was played by a veteran of the stage, Spanky Manikan, who exudes a veteran's type of acting, raising his so-simple role to a strong one with his presence. If his part were played by an actor of less skill, the relationship between Elsa's personality and that of the director's (Manikan's) would not be projected to a satisfactory level. The rest of the actors are general-



ly above average insofar as performance is concerned.

With this powerhouse of top-caliber artists, I should say that Lee's script is no longer simple onscreen. For no matter how simple it had been, it will always be a potential source of social commentary for all types of people. Without his intuition there wouldn't be any *Himala*. Like the script and the movie, the message of the film is clear and simple. It is explicitly mentioned in the last lines Elsa delivers before a huge crowd shortly before her demise: "*Walang himala!*" (There is no miracle!). Faith is in the heart of the believer. The energy is from within and not from without. Likewise, a universal truth is evident in its most important element, which is characterization. It is imparted to us that every human being, no matter how simple he may be, needs a sense of belonging. He has to belong to a certain society. It is not enough that he is accepted, for what a person basically needs is to be emancipated. And in being so, he is given the rightful opportunity to be a co-creator of a good society. This is what Elsa needs. And I honestly believe she succeeds in fulfilling it.

CLINT EASTWOOD

A cop on the edge...



TIGHTROPE

"TIGHTROPE"
Starring CLINT EASTWOOD
and GENEVEVE BUJOLD
Co-Starring DAN HEDAYA
ALISON EASTWOOD
JENNIFER BECK
Produced by CLINT EASTWOOD
and FRITZ MANES
Music by LENNIE NIEHAUS
Written and Directed by RICHARD TUGGLE

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Institutional Features

Excerpts from Citations of the Film Ratings Board

ADULTERY: AIDA MACARAEG
CASE NO: 7892 (Regal Films) Rated A

The dramatic which rises and falls within the narrative is judiciously paced. Explosive scenes are wrought out skillfully and with great energy. Even the quiet scenes are endowed with a level of intensity that is generated only by deft directorial handling. The cinematography, editing, sound, and production values all reach a creditable high. Particularly worthy of commendation is the haunting theme music.



SISTER STELLA L. (Regal Films):
Rated A

To achieve his intentions, (director and co-writer Mike) de Leon employs the direct, no-nonsense style of the documentary film. To begin with, the major characters are active personae almost devoid of psychological historicity. Passion-

ately committed, they act out their roles on the stage of life. . . . A simple story told simply, the inciting action of the plot is immediate, the dialogue pared down to the bone and delivered by actors at fever pitch, the pacing breath-taking, and the editing not unlike in the evening news on television. . . . At long last, a Filipino agitprop film done with style and intelligence.



AKIN ANG IYONG KATAWAN
(Golden Dragon Films) Rated B

Though dragging, talky and uninteresting at first, this movie picks up steam as the plot thickened. It is adequately directed and technically competent. Though it does not stand out as one of (director Lino) Brocka's finest. . . , it nevertheless is a well-crafted and slick Filipino version of that familiar sex-drama-thriller formula. . . . Even if it is a copy of a copy, it has con-

siderable merits of its own.

ATLANTIS INTERCEPTOR3

(Movierama International) Rated B

Artistically, the film suffers quite a bit for the characterization of the main actors is quite sketchy; there is a profound lack of coherence and logic in the development of the film. . . . Technically, the film rises above mediocrity. The recreation of the place (really exotic and eye-filling) and the era (futuristic) is very effective. . . . The film is well-paced, never a dull moment except for that long-drawn-out landing of the helicopter on the station at sea. The photography captures the mood of the film.



BAGETS (Viva Films) Rated B

Bagets, a bright, fun-filled film by Maryo J. de los Reyes based on the script of Jake Tordesillas, takes us into the world of a gang of senior high school boys. These kids are no punks with the stigma of social disease stamped on them, but rather, they are pleasantly normal and unscathed by problems that beset them. A surprising phenomenon though, when one considers that the adults close to these kids are a sorry lot: confused parents, idiotic teachers, mildly libidinous women of the world, et cetera. Happily, these kids make out all right against all these odds.



BANGKANG PAPEL SA DAGAT NG APOY (Cine Suerte) Rated B

The chief failing of Bangkang Papel sa Dagat ng Apoy is its lack of cinematic force, and thereby, of emotional impact, despite the obvious attempt, in a number of "big" scenes, to achieve such force, such impact. Perhaps it has to do with the choppy exposition. . . and the lack of real development attendant to such predictability. . . . Without rendering any judgment on the political stand implicit in the movie, however, one welcomes the new willingness of filmmakers to make a commitment to some conviction other than that they are in the movies to make money.



BATUIGAS II: PASUKUIN SI WAWAY! (Vanguard Films) Rated B

Scenes are well-staged on the whole, and the climactic sequence is masterfully presented. . . . Tying up the elements of filmmaking together to form a more aesthetically integral whole seems to have been the slight problem with this film. These may be seen as minor issues, however, which attract attention only because the film does absorb and call for scrutiny. . . . There is highly charged grit and fine social realism. The episodes are believable and rise above the mundane exercises commonly passed off as action-thrillers.

KAYA KONG ABUTIN ANG LANGIT (V.H. Films) Rated B

Jake Tordesillas has infused his script with sparkling witty dialogue, images (e.g. water) that enrich the text, and a conscious economy of scenes so essential in a melodramatic material. He reverses the usual expectations on stock characters. . . . The flow of the story and characterization of Kaya Kong Abutin ang Langit is marred

by the protagonist's retribution at the end. That the protagonist would seek out the forgiveness of her sister is a jolting implausibility. Maryo J. de los Reyes directs this melodrama with care, restraint, and sensitivity.



KUNG MAHAWI MAN ANG ULAP (Viva Films) Rated B

We may be said to cavil so much, when we could simply grant that the plotline and characterizations do come from comics lore. But it is precisely the level of excellence achieved despite this incredible framework that makes us more sensitive to the need for better material to suit the obvious talents of the personnel involved in this otherwise creditable film.

MAGTAGO KA NA SA PINANGGALINGAN MO (Day Films) Rated B

Although the vengeful killings are sometimes incredible, we must credit the production for not resorting to the usual outlandish "gimmicks" found in some other action films. However, the brutal and bloody mowing-down of (lead actor Andy) Poe by officers of the law at the end of the film is excessive and reprehensible. . . . The flow of the story is occasionally erratic. As told, however, the film makes more natural sense than the usual action caper.



WORKING GIRLS (Viva Films) Rated B

It seems that in the desire to please every taste, the movie came dangerously close to serving a smorgasboard that was too rich for comfort and too confusing to pick from. Ultimately, however, the pickings still make for one sumptuous and delightful feast. Despite its unevenness and its excesses, *Working Girls* is a well-handled film that is pleasurable to watch and as entertainment, it passes with flying colors.

SIGAW NG KATARUNGAN (Cine Suerte) Rated B

There may be too many obvious take-offs from previous Hollywood hits . . . , yet the pacing and execution of material are so well handled that the viewer is inclined to gloss over the above-mentioned weaknesses. . . . The scene staging is commendable, and all the other technical elements . . . contribute in making this an enjoyable albeit commercial film that combines solidity of material with slickness of production.



SINNER OR SAINT (Regal Films) Rated B

Credit goes to director Mel Chionglo who knows his craft and does it well. His control of the material carries the movie from the promising start to the interesting middle to the explosive finish in a style that is elegant in its own way. The script of Ricardo Lee is also praiseworthy. His structuring of the story and his development of Dinna's character were cited by the board. The late Claudia Zobel showed a lot of sensitivity in her delineation of another Zola-like heroine.



Recent Film Technology

SHOULD local film distributors ever decide to import the 70mm and not the 35mm print of *Indiana Jones and the Temple of Doom*, the movie will likely introduce to local theaters a revolutionary kind of film exhibition.

Indiana Jones, an extraordinary-looking film which was, as expected, a blockbuster hit on its coast-to-coast release in the United States, may be the first Hollywood film with quality-controlled presentation, a standard that could reshape the course of theatrical exhibition worldwide.

Producer George Lucas, the film maestro who conducted the giant successes *Raiders of the Lost Ark* and the *Star Wars* trilogy, released the film, through his Lucasfilm Ltd., under the Theater Alignment Program and equipped with Lucasfilm's THX Sound System, two elements of an unusual plan to ensure that everything that went into the movie comes out in theaters.

THX follows what Sensurround did in the early 1970s and Dolby Sound in the early '80s. A high-tech speaker system designed specifically for movies and the acoustics of an individual

movie theater, the THX Sound System is feasible only under the TAP, which was first introduced with *Return of the Jedi* and is currently in service on 70mm engagements of three non-Lucasfilm productions: *Star Trek: the Search for Spock*, *Gremlins*, and *Streets of Fire*.

TAP was conceived as a non-profit in-house venture of Lucasfilm Ltd. The program involves detailed technical advice on projection standards, including adjustments of equipments for proper focus and illumination. The prints themselves have to go through an unprecedented inspection process.

The program, if introduced locally, may bring about positive changes in the industry. During the past year, the movies have virtually gone to living rooms (through videos and electronic home entertainment), and the need to fight the competition may prompt theater owners to take up high-tech measures that are beyond the reach of movie entertainment. As movie theaters thus go high-tech, filmmakers will have a reason to exploit new sound and visual techniques reserved for specialty filmmaking. (BAP)

TATAK MAGNUM (Solar Films) Rated B

This movie delivers thumpingly, whackingly satisfying action as an action movie should. It had other unexpected kicks. The first is a very engaging new action star, Nelson Anderson. . . . The second . . . is that because it was obviously made with an overseas market in mind, the filmmakers succeeded in putting together a no-nonsense action film that can stand comparison with similar films on the international market (except, that is, for its lamentably bad and careless dubbing).

UHAW SA PAG-IBIG (Regal Films) Rated B

Intentionally or not, the movie

was actually divided into three parts and the way one segment painfully flowed into the other made for a very uneven finished product instead of what could have been more consistently impressive whole. . . . What separates this drama-cum-sex yarn from the many prostitute-whore skin flick preceding it was Mario O'Hara's direction. The cinematography, the well-chosen locations, the pervading and believable ambience also helped. . . . Claudia Zobel does well in this her second movie and, in fact she has two or three outstanding scenes . . . All in all, the positive points of the movie rose over the negative factors.

Filmography of Filipino Releases

January to June 1984



Title of film in boldface (with English translation in parentheses) is preceded by 1984 release date and succeeded by production details indicated by initials, also in boldface: P for production company, D for director, SW for scriptwriter, C for cast, F for Film Academy Classification Board rating, B for Board of Review for Motion Pictures and Television rating, and S for synopsis. FACB ratings are "G" for general patronage, "P" for parental guidance, and "R" for restricted; BRMPT ratings are

"GP" for general patronage, "PG" for parental guidance, and "FAO" for adults only up to March 1984, then the same as that of the FACB up to the present. English translations of titles in Filipino attempt to approximate the literal sense of the original and may not necessarily be the same translations adopted by the films' owners. Reissues are listed alphabetically at the end, excluding reissue dates and synopses but including original year of release.

About 60 films were released in six months, or an average of 10 films per month — almost twice the rate for the same period for the past two years. There was roughly one reissue per month, considerably less than the phenomenon observed last year. Production slightly decreased during the summer-vacation months (March to May, which had nine releases each), then picked up again in June.

JANUARY 4

MAD WARRIOR

P: JPM Productions; D: Wilfredo Milan; SW: Bonnie Paredes, C: Anthony Alonzo, Jennifer Kirkham, Dan Alvaro, Ada Alberto; F: "P"; B: "GP"; S: The survivors of a devastating nuclear holocaust belong to two warring tribes, one evil and bestial, the other good and nature-and-science-oriented. A warrior flees the evil tribe and its demented leader and joins the good tribe in order to avenge the death of his young son at the hands of the evil tribe. Good finally triumphs, but only after a final battle that decimates the evil forces.

SANGALAN NG ANAK

(In the Name of the Son)

P: Seiko Films Inc.; D: Mauro Gia. Samonte; SW: Mauro Gia. Samonte; C: Rey "PJ" Abellana, Leni Santos, Lani Mercado, Jaypee de Guzman; F: "G"; B: "GP"; S: A bicycle driver dreams of a championship trophy for himself and his son. Their problem begins when boy's mother, returning to reclaim her son, offers the boy a life of wealth and ease but he still longs for his father who is now married to another woman. Father and son do not rest until they are reunited, albeit tragically, in the end.

JANUARY 12

NANG MASUGATAN ANG GABI

(When the Night Was Wounded)

P: HPS Film Productions; D: Danny L. Zalcita; SW: Michael Vergara; C: Romeo Vasquez, Alona Alegre, Jean Saburit;

Criselda "Dang" Cecilio, Dindo Fernando; F: "R"; B: "FAO"; S: A sterile husband must allow his wife to be impregnated by a stranger in order for them to inherit a huge fortune. The wife falls in love with the stranger, which leads to a series of intrigues and counter-intrigues.

PUSAKAL (Criminal)

P: Dove Films International; D: Boots Plata; SW: Tony Pascua; C: Ace Vergel, Charito Solis, Kristine Garcia, Myrna Velasco; F: "R"; B: "FAO"; S: A boy is traumatized by the discovery that his mother is a prostitute. As he grows older, he becomes a minor crime lord who is in constant bloody conflict with gangs that stand in his way.

JANUARY 13

MAGTAGO KA NA SA PINANGGALINGAN MO

(Go Back Where You Came From)

P: Day Films; D: Tito Sanchez; SW: Tito Sanchez; C: Andy Poe, Laarni Enriquez; F: "P"; B: "FAO"; S: A peaceful hunter from the province goes to the big city in pursuit of the hoodlums who had ensnared his beloved sister in the tragic web of drug addiction.

KUNG MAHAWI MAN ANG ULAP

(If the Cloud Be Dispelled)

P: Viva Films; D: Laurice Guinen; SW: Orlando Nadies and Lualhati Bautista; C: Hilda Koronel, Christopher de Leon, Amy



Austria, Isabel Rivas, Michael de Mesa, Gloria Romero, Eddie Garcia; F: "P"; B: "PG"; S: A rich lonely widow marries a ne'er-do-well and winds up supporting him and his spoiled children. Worse, his daughter seduces her stepsister's fiance which prompts the latter to call off their wedding; the frustrated fiance then leaves for the United States to continue his studies. The intruder's son attempts to rape his stepsister but is killed by her in the process. In prison she gives birth to a healthy boy, but through the maneuvering of her rival, her fiance fails to realize that the boy is her son by him. The truth is finally uncovered and the oppressed daughter is released from prison.

ZIGOMAR

P: Meir Films International; D: Eddie Nicart; SW: Jojie Vitug; C: Lito Lapid, Marianne de la Riva; F: "G"; B: "GP"; S: A hunchback is miraculously transformed into an avenger in black who vanquishes the town's oppressors during the Spanish time in the Philippines.

JANUARY 26

SAMPALOC: 1963

P: MM Films International; D: Artemio Marquez; SW: Carinelita del Mundo; C: Damba Marquez, Elizabeth Oropesa, Pia Moran; F: "P"; B: "FAO"; S: A young man is put to jail when he avenges the brutal murder of his younger brother, and his girlfriend consequently breaks off with him. While he is out on parole, his sister is raped and killed and his wife riddled with bullets. Soon after, he falls in love with an a-go-go dancer. His former girlfriend asks him to renew their past relation, but is just too late.

TATAK MAGNUM

(Magnum Brand)

P: Solar Films; D: Eddie Nicart; SW: Cora Caballes and Bonnie Paredes; C: Nelson Anderson, Jean Saburit, Marilou Bendigo, Azenith Briones; F: "G"; B: "GP"; S: A mysterious man arrives from the United States seeking the people behind the murder of his best friend cop. His way of exacting revenge draws undercover agents and the press to his trail as he busts a syndicate responsible for murder and other illegal acts. At the end, he is revealed to be an Interpol agent.

UHAU SA PAG-IBIG

(Thirsty for Love)

P: Regal Films; D: Mario O'Hara; SW: Mely Tagasa; C: Claudia Zobel, Patrick de la Rosa, Edgar Mande, Lito Pimentel, Perla Bautista; F: "R"; B: "FAO"; S: A woman is unloved by her mother, and hence seeks the affections she longs for in the arms of a number of men, most of whom are out to use her. Hardened by all these unhappy experiences, the young woman regains her equilibrium only when she becomes a mother herself and experiences the redemptive surge of motherlove.

FEBRUARY 2

BAGETS

(Youngsters)

P: Viva Films; D: Maryo J. de los Reyes; SW: Jake Turdesillas; C: William Martinez, J.C. Bonnin, Raymond Lauchengco, Aga Muhlach, Herbert Bautista; F: "G"; B: "GP"; S: Five disturbed and unruly high school boys encounter difficulties with their parents, experience the pain and pleasure of growing-up, fall in and out of love, and finally resolve their problems, all in the context of school life and the youth milieu.

SEX EDUCATION

P: Seiko Films; D: Mike Relon Makiling; SW: Mike Relon Makiling; C: Stella Strada, Edgar Mande, Rey "PJ" Abellana, Lito Pimentel, Gregg Liwag; F: "R"; B: "FAO"; S: A naive girl from the province learns all about the birds and the bees when she studies in the big city.

FEBRUARY 3

HATULAN SI TOTOY ANGUSTIA

(Prosecute Totoy Angustia)

P: Twin Dragon Films International; D: Reginald King; SW: Rey Malonzo; C: Rey Malonzo, Marianne de la Riva, George Estregan, Max Alvarado, Melissa Mendez, Dick Israel; F: "P"; B: "PG"; S: An ex-convict avenges the death of his mother and brother and the abduction of his sister by hunting down his arch-adversary.

FEBRUARY 9

BATUIGAS II: PASUKUIN SI WAWAY!

(Batuigas II: Capture Waway!)

P: Vanguard Films; D: Manuel "Fyke" Cinco; SW: Jose N. Carreon; C: Rudy Fernandez, George Estregan, Johnny Delgado, Susan Valdez; F: "P"; B: "PG"; S: A frame-up leads an otherwise peaceable citizen to a life of crime which would affect his mind; the police reporter Ruther Batuigas helps in his capture and eventual subjugation.

HAWAKAN MO AT PIGILAN ANG KAHAPON

(Seize and Avert Yesterday)

P: Essex Films; D: Danny Zialeta; SW: Danny Zialeta; C: Gloria Diaz, Alona Alegre, Eddie Garcia, Liza Lorena, Janice de Belen, Dante Rivero; F: "P"; B: "PG"; S: A doctor is involved with three women—his wife, a patient, and his former girlfriend, whom he marries after his wife dies under mysterious circumstances. The patient's frustrated love for him turns into an obsession that impels her to ruin him by charging him with double murder.

IBULONG MO SA PUSO

(Whisper to the Heart)

P: AM Films; D: Mario O'Hara; SW: Gina Marie Tagasa; C: Liezl, Amalia Fuentes, Eddie Rodriguez, Aga Muhlach, Arlene Muhlach, Francis Martinez; F: "G"; B: "GP"; S: A teenage girl remains under the strong influence of her mother, even after the latter's tragic death. Thus, she makes life miserable for her father, her stepmother, her stepbrother, and her stepsister, until dramatic events lead to a cathartic awakening.

FEBRUARY 16

DAPAT KA BANG MAHALIN?

(Should You Be Loved?)

P: Viva Films; D: Emmanuel H. Borlaza; SW: Racquel N. Villavicencio; C: Sharon Cuneta, Gabby Concepcion, Celia Rodriguez, Vic Silayan, Chanda Romero; F: "G"; B: "GP"; S: A young wife suffers from the irresponsible behavior of her husband, decides to leave him, gives birth, and is forced to fend for herself. She becomes successful in her career and refuses her husband's offer of reconciliation. But eventually, she realizes that she still loves him, after her husband saves her from a kidnapping incident.

MAGDALENA . . . BUONG MAGDAMAG

(Magdalena . . . All Night)

P: Baby Pascual Films and Associates; D: Mercy Lejarde; SW: Mercy Lejarde; C: Claudia Zobel, Karla Kalua, Allan Bautista, E.R. Ejercito; F: "R"; B: "FAO"; S: Magdalena is a prostitute who finds hope in a rich young man's love and willingness to accept and forget her past, while Magdalene is a promiscuous girl who contracts several diseases and vows to get even with men by

having indiscriminate contact with them; her hatred for all men comes to an end when she meets someone who is willing to marry her. But fate stops smiling at both women one tragic and fatal night.

FEBRUARY 17

SNAKE SISTERS

P: Castillo and Associates; D: Celso Ad. Castillo; SW: Celso Ad. Castillo; C: Pepsi Paloma, Sarsi Emmanuelle, Coca Nicolas, Myra Manibog, Ernie Garcia, Joonee Gamboa; S: Three sisters born out of snake eggs are warned by their serpent-father to avoid intercourse with humans. Their virtue is forcibly taken, however, by a male stranger, and so they revert to their original reptilian forms. The intruder is meanwhile seduced by a tribe's common wife, and is in turn castrated by the wrathful members of the tribe.

FEBRUARY 23

KUNG TAWAGIN SIYA'Y ANIMAL

(They Call Him Animal)

P: GPS Film Production; D: Nick Romano; SW: Ernesto Canarillo; C: Jess Lapid Jr., Chat Silayan, Joonee Gamboa; F: "P"; B: "PG"; S: A young man is obsessed with someone because he thinks she is his former love. His passion prompts him to rape her and kill her weakling husband, with a tragic comeuppance in the end.

MOISES: ANG SUGO

(Moises: the Middleman)

P: Bathala Films; D: E.P. Almanza; SW: Edd Palmos; C: Dante Varona, Baby Delgado, Suzanne Gonzales; F: "P"; B: "PG"; S: A farmer's happy reunion with his father after a stint in military service ends when the goons of a rich landgrabber kill his wife and children. Divine intervention enables the farmer to avenge the misdeeds that the villains have perpetrated, through the unexpected help from some tribesmen.

WRONG RANGER

P: Bukang Liwayway; D: Angel Labra; SW: Jerry Tirazona; C: Cachupoy, Redford White, Pia Moran, Tatlong Itlog, Marilou Bendigo; F: "P"; B: "GP"; S: Two jungle fighters are assigned to rescue a woman being held hostage by a band of terrorists in the hills. Luck is not with them, for they are instead captured by the same band. As reinforcement from their home base arrives, both partners emerge as victors in the ensuing battle between their group and the terrorists.

MARCH 1

SINNER OR SAINT

P: Regal Films; D: Mel Chionglo; SW: Ricardo Lee; C: Claudia Zobel, Charito Solis, Gloria Romero, Patrick de la Rosa; F: "R"; B: "FAO"; S: A young wife and mother cannot abide by family for the excitement of life in the big city and enters into relationships with several men, one of whom causes her tragic demise just as she is about to return to her loved ones.

MARCH 2

ULTIMATUM: SURRENDER OR DIE

P: Yasue Productions; D: Teodoro P. Recio; SW: Teodoro P. Recio; C: Mohammad Faizal, Rex Lapid, Garry Gallardo; F: "G"; B: "GP"; S: Members of a special command task force experience the conflicting pressures of duty and friendship when one of them becomes a bandit leader and is hunted down by his former friends.

MARCH 7

APOY SA IYONG KANDUNGAN

(Fire in Your Lap)

P: Amazaldy Film Production; D: Augusto Buenaventura; SW: Augusto Buenaventura and Jodie Vitug; C: Vivian Velez, Ronaldo Valdez, Mark Gil, Juan Rodrigo; F: "P"; B: "FAO"; S: A barrio lass fends off the advances of lustful men only to end up, ironically, as the wife of a closet homosexual. Despite her good sense and self-control, she is eventually used by her husband's lover and is consequently driven to acts of violence.

MARCH 15

SIGAW NG KATARUNGAN

(Cry of Justice)

P: Cine Suerte; D: Pablo Santiago; SW: Tony Calvento; C: Fernando Poe Jr., F: "P"; B: "PG"; S: A peace-loving man is the illegitimate son of a rich man, who is secretly involved in a gem-smuggling racket. The father is killed by business partners who want the gem for themselves, but the gems disappear. Thinking that the son has them, the business partners torture him, have his wife raped, and kidnap his young son, failing to reckon with his avenging fury.

MARCH 22

HUNT THE INFILTRATORS

P: Sittis Films; D: Franco Deocareza; SW: Franco Deocareza; C: Tony Ferrer, Marilou Bendigo, Vic Vargas, Eddie Garcia; F: "P"; B: "PG"; S: The Philippines is infiltrated by North Vietnamese officers who assume Filipino identities to spread the Communist ideology through murder, propaganda, and marijuana. Law officials of course eventually overpower them.

ISANG DAKOT NA LUPA

(A Handful of Earth)

P: Cineventures; D: Junn P. Cabreira; SW: Junn P. Cabreira; C: Ace Vergel, Jean Saburit; F: "P"; B: "PG"; S: A plantation worker is the sweetheart of the landowner's daughter. When the feudal lord discovers the relationship, he orders the worker be mauled, and his daughter to sever their relationship. The girl does not heed her father's order, so that her lover gets terminated from his job and his mother killed by his landlord's son. Angered, he joins the rebels and vows to have his revenge.

PAANO BA ANG MAGMAHAL?

(How Does One Love?)

P: D'Wonder Films; D: Manuel "Fyke" Cineco; SW: Jose Lacaba and Marra PL. Lanot; C: Niño Muhlach, Amalia Fuentes, Eddie Rodriguez, Dante Rivero, Beth Bautista, Pops Fernandez, Aga Muhlach; F: "G"; B: "GP"; S: The only child of an affluent couple leaves home when he gets severely scolded by his father. He meets and befriends a young man and together they go through the challenges of life. One day, the scion is found by their former driver who coaxes him to go home. Upon his arrival at home, he finds out that his real father is his father's best friend. Shocked, he runs away and gets hit by an oncoming car. Feeling sorry, his parents, settle their differences and pray for their son's recovery.

MARCH 29

AIHAS SA PARAISO

(Snake in Paradise)

P: Golden Productions; D: Arsenio "Boots" Bautista; SW: Jose Carreon; C: Ana Luna, Ernie Garcia, Bing Davao, Raoul

Aragonn, Dave Brodett; F: "P"; B: "FAO"; S: A group of three hunters vacations on a small village where they meet a woman and her psychologically disturbed husband. Upon the latter's orders, his wife makes love to other men as he peeps and eventually kills her lover after the act is consummated. Soon she is able to seduce every male available until only the pastor is left; but he does not succumb to her charms. In the end, the husband is killed by the pastor, while the wife starts life anew.

SARGE

P: AP Films; D: Tony Reyes; SW: Tony Reyes; C: Baldo Marro, Suzanne Gonzales; F: "G"; B: "PG"; S: A basically good man gets involved in a bank robbery and homicide case and is forced to serve a long sentence in jail. While imprisoned, his faithful wife meets a fatal accident. The jail term is completed but, embittered by the injustice that disrupted his family's peaceful existence, he sets out to avenge himself on the real bank robbers.

APRIL 5

HULIHIN SI... BOY SPUTNIK

(Arrest... Boy Sputnik)

P: Baby Pascual Films and Associates; D: Leonardo "Ding" Pascual; SW: Naning Estrella; C: Jess Lapid Jr., Liz Alindogan, George Estregan; F: "G"; B: "P"; S: A simple farmer goes to the big city in order to earn enough money to buy the tract of land that his father has been tilling for many years. Little does he know that the city will swallow him up and turn him into a criminal and a hunted man.

APRIL 6

LIGAW NA BUNGA

(Stray Fruit)

P: JPM Productions; D: Arsenio "Boots" Bautista; SW: Arsenio "Boots" Bautista; C: Maria Montes, Edgar Mande, Perla Bautista, Liza Lorena, Boots Bautista; F: none; B: "R"; S: A flirt is caught by her live-in lover in a compromising situation. They separate and she finds a quick replacement, who tries to rape her daughter. Both sisters leave for their father, who by now is staying with his legitimate family. The family receives the sisters coldly but this changes when she donates blood to her stricken step-brother. Just when everything goes well, their mother dies of an incurable social disease.

APRIL 12

DEATH SQUAD

P: Jag Films International; D: Francis "Jun" Posadas; SW: Bonnie Paredes; C: Mohamad Faizal, Jing Abalos, Rex Lapid, Robert Talby, Danny Riel, Sylvia Serrano, Johnny Vicar, Rodolfo "Boy" Garcia; F: none; B: "G"; S: Death Squad is a five-man team assigned to rescue an army colonel held hostage in the mountains by rebels. After much difficulty and with the help of some reformed rebels anxious to make peace with the government, the squad is able to rescue the colonel. However, in the ensuing battle, only one member survives.

DIEGONG BAYONG

P: Sinagtala Film Production; D: Ron Gallardo; SW: Carmelita del Mundo; C: Anthony Alonzo, Janet Bordon; F: "R"; B: "G"; S: Diego, a waiter and a dutiful son, turns to violence after his younger brother is killed by a gang of stick-up artists. Later, his brother is caught in a shootout between two gangs in a cockpit. His

mother also dies at the hands of the hoodlums while his younger sister is raped by the gang leader. All these personal tragedies compel the once peace-loving Diego to turn into a one-man avenging army.

APRIL 13

PEPENG KARBIN

(Carbine Pepe)

P: Tri-Films International; D: Philip C. San Jose; SW: Philip C. San Jose; C: Efren Reyes Jr., Anna-Marie Gutierrez, Rez Cortez, Beth Sandoval, Johnny Wilson, Robert Talabis; F: "G"; B: "G"; S: An honest cop resists all pressures for him to turn corrupt. Aside from collaring snatchers, foiling would-be rapists and generally making life miserable for hoodlums of every stripe and color, the honest policeman avenges a personal tragedy by hunting down a particularly virulent ganglord and his equally evil kinfolk and henchmen.

APRIL 21

DA BEST OF JOHN EN MARSHA SA PELIKULA, PART II

(The Best of John and Marsha in Film, Part II)

P: RVQ Productions; D: Ading Fernando; SW: Ading Fernando; C: Dolphy, Nida Blanca, Rolly Quizon, Panchito, Dely Atay-Atayan, Matutina, Maricel Soriano; F: "G"; B: "G"; S: This is a compilation of a number of films that the late comedy writer-director made with the members of the Puruntong family.

IIANGGANG SA HULING BALA

(Up to the Last Bullet)

P: Movie Makers and Friends; D: Nick Romano; SW: Tony A. Calvento; C: Tony Ferrer, Opalyn Forster; F: none; B: "R"; S: A policeman based in Cebu has a daughter diligently studying in Manila. Unfortunately, the members of a rock gang take a fancy on the hapless girl and rape her. The rest of the film shows her father tracking down the young hooligans one by one to mete out his own brand of justice.

APRIL 26

SOLTERO

(Bachelor)

P: Experimental Cinema of the Philippines; D: Pio de Castro III; SW: Bienvenido M. Noriega Jr.; C: Jay Ilagan, Rio Loecin, Chanda Romero; F: "P"; B: "G"; S: A successful junior executive lives in a condominium, surrounded by all the comforts of life, but feels unloved and alone. His former girlfriend leaves him for another man, his sister and favorite nephew leave the country, his mother dies, his friends break up, and the female boss he falls in love with is unable to reciprocate his feelings. After all these tests have led to fits of dark depression, the bachelor recovers his bearings and regains trust in himself.

APRIL 27

BENZAR ALIM

P: Titus Films International; D: Francis "Jun" Posadas; SW: Rizal Yambot; C: Roy Flores, Marilou Bendigo, Nasser Tillah Sangkula, Philip Gamboa, Rodolfo "Boy" Garcia, Rez Cortez, Dick Israel; F: "P"; B: "G"; S: A young Muslim military officer is charged with a secret mission to infiltrate rebel ranks and bring about rapprochement between the rebels and government forces. But the secret agent is injured, suffers from amnesia, and forgets his mission. Instead, he becomes a rebel, gets married to the rebel leader's sister, and regains his memory just before a crucial battle.

MAY 3

DEAR MAMA

P: Regal Films; D: Mel Chionglo; SW: Raquel N. Villa-

vicencio; C: Charito Solis, Gloria Romero, Laurice Guillen, Alicia Alonzo, Snooky, Julie Vega, Janice de Belen; F: "G"; B: "G"; S: After a father dies as a result of a labor dispute, his widow has to work at a menial job in order to support their children. When the mother dies, the children are beset by many crises and tribulations before a happy ending.

DONATO: ALAKDANG BATO

(Donato: Stone Scorpion)

P: HPS Film Productions; D: Carlo J. Caparas; SW: Carlo J. Caparas; C: Lito Lapid, Donna Villa, Madel de Leon, Melissa Mendez; F: "G"; B: "G"; S: A peace-loving young man is forced to defend his village against the designs of an avaricious family eager to reclaim its power and retrieve a buried treasure in the village's environs. Despite the hellish odds, he succeeds in bringing the family to its knees and finally restores peace in the village.

MAY 10

MAY LAMOK SA LOOB NG KULAMBO

(There's a Mosquito in the Net)

P: Essex Films; D: Danny Zialcita; SW: Danny Zialcita; C: Gloria Diaz, Eddie Garcia, Amy Austria, Suzanne Gonzales, Tommy Abuel, Lyka Ugarte; F: "P"; B: "R"; S: The attention of a married middle-aged man strays when a young female ward and a sexy maid move into his residence. His wife has her hands full making sure that infidelity doesn't rear its naughty head, but it does anyway. In the apartment below, the lady of the house gets pregnant by another man while her husband is working in Saudi Arabia.

MAY 11

TULISANG DAGAT

(Sea Bandit)

P: Bonanza Films International; D: Nilo Saez; SW: Humilde Roxas; C: Rudy Fernandez, Rio Locsin, Ronaldo Valdez, Angela Perez, Leopoldo Salcedo, Paquito Diaz, Philip Gamboa, Max Alvarado; F: "P"; B: "P"; S: Two brothers are members of a modern-day band of pirates. When their father and leader dies, the two separate ways: one becomes a peace-loving farmer, while the other becomes even more rapacious than ever, kidnapping a wealthy man's daughter. The goodly man is forced to lead the rescue party to his brother's hideout, where a tragic fate awaits both of them.

MAY 16

BILLY THE KID AND THE SUNSHINE GID

P: Bagong Silang Films; D: Tony Reyes; SW: Jerry O. Tirazona; C: Jess Lapid Jr., Redford White, Cachupoy, Pia Moran, Tatlong Itlog; F: "P"; B: "G"; S: Young Billy inherits his father's property, to the chagrin of his greedy uncle, who sets out to kill father and son. The latter escapes and seeks refuge in the house of his father's loyal friend, who has a grandson named Gid. After Gid's grandparents are killed by the villains for protecting Billy, the two children—together with a deaf-mute—flee to the mountains where they stay until they are old enough to avenge the death of their loved ones.

MAY 23

BARAKUDA

(Barracuda)

P: Four-N Films; D: Augusto Salvador; SW: Lito de Guzman; C: Lito Lapid, Isabel Rivas, Madel de Leon, Conrad Poe; F: none; B: "G"; S: A young man's father is killed by a band of pirates who are after a map indicating the location of a treasure buried during the Japanese occupation. Singlehandedly, he vanquishes the rapacious pirates, rescues his girlfriend from their clutches, and foils their attempt to claim the treasure for themselves.

NAKED ISLAND

P: Regal Films; D: Boots Plata; SW: Jose Javier Reyes; C: Charito Solis, Al Tantay, Pepsi Paloma, Coca Nicolas, Sarsi Emmanuelle, Myra Manibog; F: "R"; B: "R"; S: A young man returns to his hometown and becomes the center of attention of four young women: the widow of his father, his childhood sweetheart now married to an old man, and the two daughters of a former streetwalker haunted by her dark past and driven to fanatical puritanism.

MAY 25

ANGKAN NG SIETEREALES

(Sietereales Family)

P: Seiko Films; D: Jose "Pepe" Marcos; SW: Carlo J. Caparas; C: Lito Lapid, Baby Delgado, Leopoldo Salcedo, Romy Diaz, Melinda Mendez, Dick Israel, Nello Nayo; F: "G"; B: "G"; S: A dying man moves his family to a desert island to start life anew. On his deathbed, he asks his third son to make sure no one among his brothers and sisters would leave the island. After attempting on the son's life several times they are finally able to make an escape. The brother then starts his crusade of bringing his family back to the island. When the family is just about to be reunited, a greedy uncle launches an attack in pursuit of one of his sisters.

MAY 31

UBUSAN NG LAHI

(Genocide)

P: JPM Productions; D: Wilfredo Milan; SW: Vic Añao; C: Dante Varona, Anthony Alonzo, Laarni Enriquez, Rex Lapid, Joonee Gamboa; F: "P"; B: "G"; S: In 1967, a family accuses another of murder. The table turns on the other family when their father is shot dead by a group of armed men who are believed to be from their camp. The two families start killing each other even after finding out that a third party masterminded the slayings of their respective parents.

JUNE 1

ADULTERY (AIDA MACARAEG, CASE NO. 7892)

P: Regal Films; D: Lino Brocka; SW: Jose Javier Reyes; C: Vilma Santos, Phillip Salvador, Mario Montenegro, Deborah Sun, Alvin Enriquez; F: "P"; B: "G"; S: A young boyfriend gets involved with some dealers in illicit drugs and lands in jail for seven years. At first, the waitress is loyal and even gets married to him in prison, but financial difficulties pressure her to have an abortion and become the mistress of a wealthy man, by whom she eventually has a son. When the prisoner is paroled, he discovers what his wife has done and charges her in court with adultery.

JUNE 7

WORKING GIRLS

P: Viva Films; D: Ishmael Bernal; SW: Amado Lacuesta; C: Hilda Koronel, Rio Locsin, Chanda Romero, Carmi Martin, Ma. Isabel Lopez, Baby Delgado and Gina Pareño; F: "P"; B: "P"; S: Seven women who work in the business center of Makati try to assert themselves in that male-dominated world. They include a bright female executive, a sexy secretary, a socialite, a secretary made pregnant by her boss, a married woman who earns more than her husband, a receptionist-turned-call girl, and an office-to-office dealer in jewelry. Each of them deals with male chauvinism in her own way, and some of them come out on top.

(Paper Boat in a Sea of Fire)

GIVE ME FIVE!

JUNE 15

P: Regal Films; D: Luciano B. Carlos; SW: Luciano B. Carlos; C: Dolphy, Coney Reyes-Mumar, Panchito, Snooky, Maricel Soriano, Julie Vega, Janice de Belen, William Martinez, Albert Martinez, Edgar Mande, Rey "PJ" Abellana; F: "G"; B: "G"; S: A wealthy businessman has three spoiled daughters, whose happiness turns sour when the father's business collapses and the daughters suspect their father of having a teenage mistress. The truth, of course, is that she is their father's daughter by an old flame. While the three daughters make life difficult for their father, the illegitimate daughter helps him rebuild his business.

(Pain Can Be Tasted)

P: Golden Productions; D: Arsenio "Boots" Bautista; SW: Arsenio "Boots" Bautista; C: Maria Montes, Ricky Davao, Raul Aragonn, Peila Bautista, Philip Gamboa, Charlic Davao, Boots Bautista; F: "P"; B: "R"; S: A landowner's son gets his tenant's daughter pregnant, but is prevented from acknowledging the child. The landowner also kills the tenant's son and oppresses the tenant in other ways, until his cruelty is exposed in a long court case.

(Trap)

P: Bathala Productions; D: Edd Palmos; SW: Edd Palmos; C: Dante Varona, Liz Alindogan, Perla Bautista, Ronaldo Valdez, Baby Delgado, Roderick Paulate; F: "P" B: "R"; S: A college student penetrates a white-slavery ring for research purposes. Unfortunately, she ends up a victim of the sex syndicate. Her brother wages a one-man war against the ringleader's goons in an attempt to rescue his sister from their clutches.

(Your Body Is Mine)

CAMPUS BEAT

P: Morning Star Films; D: Emmanuël II. Borlaza and Edd Palmos; SW: Emmanuel II. Borlaza; C: Aga Muhlach, Ricky Belnonte, Rosemarie Sonora, Susan Bautista, Bentot Jr.; F: "G"; B: "G"; S: The son of an estranged couple goes to Manila to study, where he re-establishes contact with his father. At school, his problems revolve around the difficulty of putting on a show, and rivalry over a coed. He then brings his parents together again and successfully stars in a campus show.

(Pieta, the Second Book)

P: Amazaldy Film Productions; D: Carlo J. Caparas; SW: Carlos J. Caparas; C: Vivian Velez, Ramon Revilla Jr., Charito Solis; F: "P"; B: "P"; S: Marta, who was raped by the evil Rigor, rears their son very strictly to make sure that he doesn't follow the footsteps of his late father. The son turns out to be a weakling but becomes a ferocious avenger after his girlfriend is raped by a gang of young hoodlums.



JUNE 29

KAYA KONG ABUTIN ANG LANGIT
(I Can Reach Heaven)

P: VH Films; D: Maryo J. de los Reyes; SW: Jake Tordesillas; C: Maricel Soriano, Charito Solis, Ronaldo Valdez, Liza Lorena, Gina Alajar, Michael de Mesa, William Martinez; F: "G"; B: "R"; S: A poor and very ambitious young woman's hunger to succeed causes her to forget of her rich godmother. She succeeds beyond her wildest dreams, only to realize that she has won a hollow victory.

TATAK VENGADOR
(Mark of the Avenger)

P: Aces Film International; D: Leonardo "Ding" Pascual; SW: Leonardo "Ding" Pascual; C: Rey Malonzo, Jess Lapid Jr., Eddie Garcia, Anna Marie Gutierrez, Marithea Sanson, Rodolfo "Boy" Garcia, Rez Cortez; F: "G"; B: "G"; S: The life of two sons is shattered when one is falsely accused of murder. Their father, a port area guard, compromises his principles and accepts a bribe to pay off his son's accusers, and ends up a victim of the gang. In retaliation, the brothers hunt down their father's killers.

REISSUES

ASEDILLO

P: FPJ Productions; D: Celso Ad. Castillo; SW: Fred Navarro; C: Fernando Poe Jr., Barbara Perez, Rebecca, Imelda Ilanan, Paquito Diaz, Carlos Padilla Jr.; reissued from 1971.

ISANG AMA . . . DALAWANG INA
(One Father . . . Two Mothers)

P: Agrix Films; D: Emmanuel H. Borlaza; SW: Tom

Adrales; C: Alma Moreno, Beth Bautista, Trixia Gomez, Mat Ranillo III, Eddie Garcia, Perla Bautista, Gloria Romero; reissued from 1978.

MISTER MO, LOVER BOY KO
(Your Mister, My Lover Iloy)

P: Crown Seven Films; D: Ishmael Bernal; SW: Tony G. Mortel and Diego Cagahastian; C: Elizabeth Oropesa, Eddie Garcia, Vic Silayan, Anna Gonzales, George Estregan, Paralunian; reissued from 1974.

ANG PINAKAMAGANDANG HAYOP SA BALAT NG LUPA
(The Most Beautiful Animal on the Face of the Earth)

P: Tri-Films International; D: Celso Ad. Castillo; SW: Rafael Ma. Guerrero and Ishko Lopez; C: Gloria Diaz, Vic Vargas, Elizabeth Oropesa; reissued from 1974.

SANTO DOMINGO

P: FPJ Productions; D: Celso Ad. Castillo; SW: Fred Navarro; C: Fernando Poe Jr., Alona Alegre, Paquito Diaz, Max Alvarado, Lito Anzures, Frankie Navaja Jr.; reissued from 1972.

Compiled by the Film Archives of the Philippines, with some synopses based on the FACB Movie Reviews and Ratings.



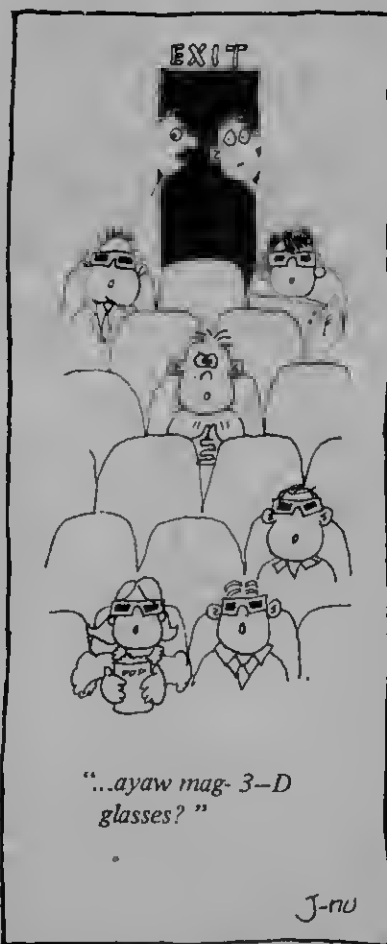
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Showbiz Meets Politics

by MINERVA QUEMUEL

LEAVE politics to politicians and entertainment to entertainers; that seemed to be the gist of the outcome of the nationwide elections for the Batasang Pambansa (National Assembly) seats last May 14 when nine showbiz personalities ran as Mambabatas Pambansa (Assemblyperson) candidates. Of the total, only two emerged victors—Imee Marcos-Manotoc (KBL, Ilocos Norte) and Orly Mercado (Unido-PDP-Laban, Quezon City). Both were newcomers in national politics, although one can hardly call Ms. Manotoc a greenhorn after her having handled the eight-million-strong Kabataang Barangay movement and having been exposed much of her lifetime to political issues as the President's daughter.

Rogelio de la Rosa (KBL, Pampanga), Freddie Webb (independent, Parañaque-Las Piñas), Fred Montilla (independent, Quezon City), and Mario Montenegro (independent, Quezon City), seasoned politico-entertainers all, lost their bids for elective positions, whereas Dindo Fernando (KBL, Marikina-Pasig) who had been of late, nurturing a political career, and Aurora Pijuan (Unido, Makati) 1970 Ms. International, both first-timers in this game, continued to hog the front pages even after the returns had been counted: Fernando was rushed to the Makati Medical Center after his heart missed its regular beat on learning of his lost cause and Ms. Pijuan hotly contested the results in the district where she ran. One may also mention the amiable Emma Yuhuico, Fernando's sweetheart in the daily television serial *Flor-deluna* who took the first few

laps of the campaign stretch as an independent candidate in the Parañaque-Las Piñas area only to withdraw halfway; and Gloria Diaz, another beauty queen who was reportedly sounded off by the Laban party to be their standard bearer in Makati.

Ma. Imelda R. Marcos-Manotoc has apparently shown an early inclination toward the arts, the

existence. As assemblyperson, Ms. Manotoc has drawn up a nine-point development program for Ilocos Norte that covers all sectors.

Orly Mercado turned out a popular Metro Manila candidate, having handled the service-oriented daily TV program *Kapwa Ko, Mahal Ko* (I Care for My Fellowman) which for several

lege although his load had to be drastically reduced.

Of the showbiz hopefuls, the most senior was Rogelio de la Rosa who ran in opposition country, his province Pampanga, landing seventh among 17 contenders for four seats. Now silver-haired and 67, De la Rosa was the 1930s and '40s matinee idol, the fantasy of every coy Pinay 10-to-trembling, the envy of every macho Pinoy. Two hundred movies later, in 1956, his movie *Higit Sa Lahat* (More Than Anything) was entered in the Asia Film Festival and jurors saw enough talent to award him best actor. Not to be outdone, the local award-giving body followed this up by giving him the same award for the same title. Seemingly fulfilled and with a following of thousands, he took a step further—toward the turbulent world of politics—the following year. He ran for senator and won, surprisingly—one of the first personalities from moviedom to achieve such a feat. Inspired by the 1957 achievement, he took another plunge, this time for the highest position in the land, the presidency, the seat which could have been his had he not withdrawn at the final moment in favor of his brother-in-law, then incumbent President Diosdado Macapagal. From 1961 to 1983, De la Rosa has been, at one time or another, the Philippine ambassador to Cambodia, Netherlands, and Sri Lanka, and ambassador by accreditation to Belgium and Poland. At present, he prefers to stay out of the limelight, shuttling from Lubao to Manila, where he is engaged in real estate and owns a subdivision in San Mateo, Marikina. Asked if



theater in particular. She has often left the protective humdrum of Malacañang Palace for such activities as reading poetry or performing in such plays as *Mirandolina* or *The Diary of Anne Frank*, performances which earned for her the nod of critics. Under her chairmanship of the Popular Music Foundation of the Philippines, young talents were recognized and assisted; and with her latest brainchild, the ECP, the support long needed by the movie industry came to

years now has catered primarily to the medical requisites of the needy—a formidable advantage that astonished even the most cynical of cynics after he chalked a 78,000 lead over the next candidate, leading 46 others for four QC seats. His platform included a health program (naturally) that will provide primary health care for his constituents. Aside from his taxing roles as MP and TV producer, Mercado manages to teach at the University of the Philippines and Maryknoll Col-

he plans to act again, "Only if the storyline is suitable" but never as a means to stage a comeback as other stars of yore are wont to do.

Fred Montilla, the bedimpled heartthrob of the '50s, is probably better visualized as the polka-dot jumpered bottle-sucking atrocity Bondying, a stuttering performance which merited him a best actor award in 1954. Of the 127 films he has appeared in, it is *La Paloma* (The Dove) with the sultry Paraluman which he recalls with particular fondness. Montilla got his first taste of political victory in 1972 when he ran for QC councilman and won without any established political backing. At present, he has just finished *Lovingly Yours, Helen* and is vice president of the Actors Guild of the Philippines. As a private citizen, he attends to his numerous apartments, townhouses, and houses-for-rent.

At 55, Mario Montenegro, who has been with the industry for the past 35 years, is still up and about essaying meaty roles opposite the country's top performers. So far he has 150 movies to his name, two of which were

shown early part of this year—*Sigaw Ng Katarungan* (Cry of Justice) and *Adultery*. Montenegro's consistent good showing has carefully been noted: in 1958, he was nominated for his performance in *Venganza* (Vengeance); in 1969, for *Igorota*; in 1976, for *Itim* (Rites of May). In 1970 he was won the Manila Film Festival award for *The Hunted*. A multifaceted man, Montenegro's artistry flows from his fingertips to the brush, the palette, on canvas. An admirer of late National Artist Carlos Francisco, his paintings definitely show the influence of the master. Montenegro averages one canvas a month and was able to gather enough works to put up a one-man show in 1979. His four-year experience as councilor in 1972-76 prodded him to run for the Batasan.

Odd man in this group is Freddie Webb, who achieved fame via politics via television via movies via basketball court. Originally a basketball star, the former Yco guard exhibited as much skill in acting as in passing the ball that landed him in such movies as *Fast Break*, *Johnny Joker*, *The Snatcher*, *Dimasupil*

Brothers, and *Sikaran Boxer*; luckily, he was cast in *Chicks to Chicks*, one of the longest-running comedy serials on TV that redeemed him from making these classic embarrassments. Webb has had a four-year stint as councilor of Parañaque-Las Piñas, an experience which he banked on to win an MP seat. His primary program: to improve the venue of sports for the young, who defy both traffic and pedestrian flows in order to engage in a round of their favorite sport in the streets.

Currently the most visible and most versatile of this group of entertainers is Dindo Fernando who had expected to run in the mayoral race a few years back but was prevailed upon to wait and try for one of the two MP positions this year (for which 11 others vied) in Marikina-Pasig.

His platform centered on the creation of a National Shoe and Footwear Authority which would protect the shoemakers of Marikina, who make up the majority of income-earners in that district. Next in his list of priorities was to increase the pension of the all-but-forgotten veteran. Fernando's credentials—

an MBA and imminent doctorate—plus the fact that he mortgaged his house and risked his blooming acting career to back his candidacy that failed was more than enough to let down any man's spirit, not to mention his heart, which in fact happened to him. Hope does spring eternal, and in his case, the multi-awardee for *Ikaw at ang Gabi* (You and the Night) and *Langis at Tubig* (Oil and Water) is now up and back acting before the cameras.

Victor Wood, the jukebox king whose yodels earned for him a countryside following, was responsible for such cinematic ho-hums as *Troubador*, *Dudurugin Ko Ang Araw*, (I'll Crush the Sun), *Rockfest*, *Dearest Mama*, and *Ito Ang Tunay Na Lalake* (This is the Real Man). In the early part of the '70s, he ran for QC councilor and won. Hoping to duplicate this feat, and now backed by the labor group *Lapiang Manggagawa* and more solidly by faith as a born-again Christian, Wood sought an MP seat and lost. □

They Refuse to Fade Away

by EDILBERTO G. LIM

The first half of the year 1984 was a period made unusual by the passing away of a conspicuous number of denizens from the local film industry. With their deaths, we suddenly became acutely aware of their talents, deeds and certainly, achievements which have contributed, in more ways than one, to the continued growth of the entertainment world.

On Jan. 8, just a day before her 66th birthday, Lily

Miraflor, professional comedienne-dramatic actress for 40 years, died of cardio-pulmonary arrest. Though her dream of becoming a first-rate opera singer was discouraged by her conservative father, she would later be lured to radio—then a new medium—and eventually became one of the first local singers on the airwaves. When her engineer-husband Alfonso died—she, to support two growing children and herself, plunged into the thick of show business, and

surprisingly developed into a versatile entertainer. Due to her comic knack, she was selected to be the first fairy godmother of the campy Superwheel laundry soap bar commercial—an eight-year stint that brought her much fame.

Toto, 49, bemoultached, droopy-faced comedian, expired on Jan. 10, due to kidney trouble and other complications. This veteran performer started to gain fame during the 1950s when he was elevated as head-

liner in Grand Opera House's musical-variety shows staged by the late impresario Lou Salvador Sr. Unfortunately, in later years, his popularity declined due to drug addiction. Spurred on by his determination, he gradually rose from poverty, appeared in TV programs, made a movie based on his harrowing experiences, and toured the country with his children to urge the youth to abandon harmful drugs.

Ading Fernando, 58, poker-faced showman, television

Newsreels

writer and director, died of a heart attack on Feb. 4. Fernando is perhaps best known to the public as the man responsible for the funny and witty lines heard on his programs—Buhay Artista (Actor's Life), John en Marsha, Chicks to Chicks, and Okey Sha. Yet he was also a performer—being one of four comedian-members (the others being Pan-chito, Bayani Casimiro and Teroy de Guzman) of the Crazy Corporation, a singing group made unique by Fernando's invariably going off-key toward the end of their songs. In his epitaph, he wrote: "My body lies here I hope, To those who read this to note, I didn't run out of jokes, I only ran out of breath."

The most famous star to die during the period was Claudia Zobel, an exotic-looking bronze-skinned bold actress who would have turned 21 this year. She was killed during a vehicular accident at the foot of the Magallanes interchange in Makati last Feb. 10. This Cebu-born actress

left behind a very promising career that reeled off with Shame, a controversial bold flick which catapulted her to instant popularity. After this, she went on to appear in other bold-dramatic films, acquiring a posthumous citation as best actress from the local film critics' circle for Sinner or Saint. Her success was attributed, it was said, to the strong sex appeal which she projected so well onscreen. Last film completed: Lino Brocka's Cannes filmfest competition entry Bayan Ko/Kapit sa Patalim (My Country/Clutching a Blade).

Industry people were also shocked by the Pampanga vehicular accident on April 7, resulting in the death of 42-year-old Tony Dulalia of Magna Tech Omni and Adrian Films Exchange. A member of the ECP film ratings board, he also had co-produced several films and was at the time of his death supervising the post-production of Merika, the initial movie venture of Adrian Films which stars Nora Aunor and Bembol Roco.

On May 16, Venchito Galvez passed away. As a veteran character actor, he appeared in innumerable feature films, TV programs, and stage plays. Among his last performances was in Bulwagang Gantimpala's Hiblang Abo (Gray Strand), a play on the pain and loneliness of old age, which would later be rendered as a tribute to Galvez and fellow departed actor Bruno Punzalan; and in the above-mentioned Bayan Ko.

Pedro Faustino, 88, still another revered character actor for years, succumbed to cerebral concussion on June 24. Considered as the oldest active member of the country's film community, and a witness to the early years of filmmaking, he remained a reliable performer even in his twilight years. Among his most striking portrayals was in Celso Ad. Castillo's Ang Pina-

kamagandang Hayop sa Balat ng Lupa (The Most Beautiful Animal on the Face of the Earth), wherein he delightfully essayed the role of a simpleton's grandfather.

There were others too who passed away this first half of the year—character actors like Teody Belarmino, Teddy Bernardez, Dalton de Castro, Bonnie "Mong" de Jesus, Elpidio Morados, Rolly Papasin and Mar Quijano. Save for the sudden, violent extinction which befell two of the personalities in this article, all the rest passed away after undergoing lingering physical illnesses, at a chronologically late age. One can certainly offer no comprehensible or logical explanation for the seemingly increased number of deaths among showbiz folk. One can only say that fate or coincidence played its role.

Newsbriefs

1983 film awards

EVERY year, people in the industry look back at the preceding year in a move to recognize meritorious cinema achievements. By mid-1984, the five major local award-giving bodies had accomplished the task of giving out trophies to deserving film entities; these were, in chronological order, the Metro Manila Film Festival (Dec. 27, 1983 at the Manila Film Center), the Catholic Mass Media Awards (Feb. 27, 1984 at the Manila Metropolitan Cathedral), the Urian of the Manunuri ng Peli-

kulang Pilipino (Filipino Film Critics' Circle, March 26 at Rizal Theater), the Filipino Academy of Movie Arts and Sciences (June 16 at the Metropolitan Theater), and the Film Academy of the Philippines (June 30 at the MFC).

Karnal (Of the Flesh) won three out of the five best picture awards, with Broken Marriage and Pieta winning the Urian and FAP trophies respectively. Karnal also garnered a grand total of 24 awards, more than thrice the number of the next multi-awardees Bago Kumalat ang Kamandag (Before the Venom Spreads), which won six (all from the MMFF), the same

number as that of Broken Marriage (all-Urian).

The only winner to have swept all the awards in his category was Karnal production designer Fiel Zabat, who missed out in the CMMA, which does not have technical categories. The performers who won the most awards were veterans Vic Silayan (three as supporting actor) and Charito Solis (two each for the lead and supporting categories). Lead actors Fernando Poe Jr. and Phillip Salvador also won two awards each for their same respective films.

About a score of winners were first-timers, indicated in the following chart by

asterisks. Only one award—that of the FAP for the lifetime achievement of the late director Gerardo de Leon—was given posthumously. (BAP)



METRO MANILA FILM
FESTIVAL

CATHOLIC MASS MEDIA
AWARDS

GAWAD URLAN

FAMAS

ACADEMY

| FILM | Karnal (Cine Suerte), first best picture Bago Kumalat ang Kamandag (Lca Productions), second best picture Hot Property (Golden Dragon Films*) third best picture | Karnal | Broken Marriage (Regal Films) | Karnal | Pieta (Amazaldy Films) |
|----------------------------|--|---|---|--|---|
| DIRECTOR | Wilfredo Milan* (Bago Kumalat ...) | Marilou Diaz-Abaya (Karnal) | Ishmael Bernal (Broken Marriage) | Marilou Diaz-Abaya (Karnal) | Marilou Diaz-Abaya (Karnal) and Carlo J. Caparas* (Pieta) - tie |
| SCREENPLAY | Wilfredo Milan, Bonnie Paredes* (Bago Kumalat ...) | | Jose Carreon, Bing Caballero* (Broken Marriage) | Orlando Nadres, Andrea Benedicto* (Paano Ba ang Mangarap?) | Dave Brodett* (Kunin ang ang Ulo ni Magtanggol) |
| ACTOR | Anthony Alonzo (Bago Kumalat ...) | Phillip Salvador (Karnal) | Phillip Salvador (Karnal) | Eddie Garcia (Palabra de Honor) and Fernando Poe Jr. (Umpisahan Mo... Tatapusin Ko) - tie | Fernando Poe Jr. (Umpisahan Mo...) |
| ACTRESS | Coney Reyes-Mumar* (Bago Kumalat ...) | Charito Solis (Don't Cry for Me, Papa) | Vilma Santos (Broken Marriage) | Charito Solis (Don't Cry for Me, Papa) | Vivian Velez* (Pieta) |
| SUPPORTING ACTOR | Dennis Roldan* (Hot Property) | Vic Silayan (Karnal) | Vic Silayan (Karnal) | Vic Silayan (Karnal) | Marco Polo Garcia* (Pieta) |
| SUPPORTING ACTRESS | Alicia Alonzo* (Bago Kumalat ...) | Grace Amilbanga* (Karnal) | Charito Solis (Karnal) | Maricel Soriano* (Saon Darating ang Umaga?) | Charito Solis (Karnal) |
| CINEMATOGRAPHY | Manolo Abaya* (Karnal) | | Manolo Abaya (Karnal) | Romco Vitug (Paano Ba ...?) | Romco Vitug (Paano Ba...?) |
| PRODUCTION DESIGN | Fiel Zabab (Karnal) | | Fiel Zabab (Karnal) | Fiel Zabab (Karnal) | Fiel Zabab (Karnal) |
| EDITING | Augusto Salvador (Bago Kumalat ...) | | Jesus Navarro (Broken Marriage) | Ike Jarlego Jr. (Nagalit ang Buwan sa Haba ng Gabi) | Edgardo "Boy" Vinarao (Pieta) |
| SOUND | Rudy Baldovino (Karnal) | | Vic Macamay (Broken Marriage) | Rudy Baldovino (Karnal) | Gabby Castellano* (Sunuko Ka... Ronquillo!) |
| MUSIC | Willie Yusi* (Hot Property) | | Ryan Cayabyab* (Karnal) | Ryan Cayabyab (Karnal) | Ermani Cuenco (Isang Bala Ka Lang) |
| OUTSTANDING ACHIEVEMENT | | | Mike Accion (black and white cinematography) | Joseph Estrada (Hall of Fame as best actor) | Gerardo de Leon (direction) |



Critics' quarterly citations

THREE films were cited for best picture by the Manunuri ng Pelikulang Pilipino (Filipino Film Critics' Circle) for the first half of this year. These were the Experimental Cinema of the Philippines' *Soltero*, Viva Films' *Working Girls*, and Regal Films' *Sinner or Saint*, with the first two also earning eight other citations and the third, six others. Apart from these three, six other films received Manunuri citations for excellence in various filmic categories. The complete list of citations, in alphabetical order according to title of film, is as follows:

Adultery—director Lino Brocka, lead performers Phillip Salvador and Vilma Santos, and cinematographer Conrado Baltazar; **Bagets**—lead actor Herbert Bautista and editor Ike Jarlego Jr.; **Batuigas II: Pasukuin si Waway!**—director Manuel "Fyke" Cinco, scriptwriter Jose Carreon, and musical scorer Jaime Fabregas;

Dapat Ka Bang Mahalin?—lead actress Sharon Cuneta and cinematographer Conrado Baltazar; **Kaya Kong Abutin ang Langit**—director Maryo J. de los Reyes, supporting performers Gina Alajar, Jaime Fabregas, Liza Lorena, and Michael de Mesa, and cinematographer Jose Batac; **Kung Mahawi Man ang Ulap**—director Laurice Guillen, lead actress Hilda Koronel, and cinematographer Romeo Vitug;

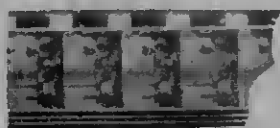
Sinner or Saint (cited as film)—director Mel Chionglo, scriptwriter Ricardo Lee, lead actress Claudia Zobel, production designer Benjie de Guzman,

editor Rogelio Salvador, and musical scorer Max Jocson;

Soltero (cited as film)—director Pio de Castro III, scriptwriter Bienvenido Noriega Jr., lead actor Jay Ilagan, supporting actresses Terry Legarda and Irma Potenciano, cinematographer Clodualdo Austria, production designer Cesar Jose, and soundmen Ramon Reyes and Sebastian Sayson;

Working Girls (cited as film)—director Ishmael Bernal, scriptwriter Amado Lacuesta, lead actresses Rio Locsin, Carmi Martin, Gina Pareño, and Chanda Romero, cinematographer Manolo Abaya, and editor Ike Jarlego Jr.

Soltero director Pio de Castro III, a founding member and former chairman of the Manunuri, went on leave from the group for this year, in accordance with organizational policy regarding involvements by its members in the local film industry. (JD) □



Manila short film competition

THE forthcoming ECP Annual Short Film Festival will be able to realize a strong turnout for its competition categories on the basis of the participation of short filmmakers during the last Manila Short Film Festival, held at the University of the Philippines during the last week of April 1984.

The festival, held under the sponsorship of the UP

Film Center, had as judges Noel Añonuevo, Lyca Benitez, and Jose Tañedo for the animation and documentary categories; Santiago Pilar, Amang Sanchez, and Alfred A. Yuson for the experimental category; and Iff Abaya, Joel David, and Tezza O. Parel for the short feature category. Winners per category were as follows:

Animation: *Cisse* by Raissa Roque, first place; *Anino* (Shadow) by Claire Salaveria, second place; and *Juan de la Cruz* by Juan and Miguel Alcazaren, third place.

Documentary: *Sabangan* (Dam) by Joe Cuaresma and Freddie Espiritu, first place; *Children of the Lake* by Joseph Fortin, second place; and *Ka Satur* (Comrade Satur) by May-dee Aguirre, Nona Ocampo, and Carla de Vera, and *Walang Pagkakaiba* (No Difference) by Sandy Araneta and Dodo and Jimmy Lara, tie for third place.

Experimental: *Hikab* (Yawn) by Raymond Red, first place; *Diptik* (Dyptych) by Pablo Biglang-awa Jr., second place; *Ang Gawa* (The Deed) by Henry Frejas, third place; and *Sa Pagdating Nila* (Upon Their Arrival) by Dennis Magdamo and Tsismis (Gossip) by Victoria Donato, tie for honorable mention.

Short Feature: *Ang Babae sa Bintana* (The Woman at the Window) by Nora Gonzales, Danny Katigbak, Orland Magno, and Judy Lou de Pio, first place; *Isang Guhit sa Palad* (A Line on the Palm) by Rubie Ramos and *Kabaka* (Enemy) by Raymond Red and Ian Victoriano, tie for second place; *Medya* (Midway) by Mac Alejandre, third place; and *Kapangyarihan* (Power) by E. Oscar Lopez, honorable mention.

In addition, the judges for the short feature category decided to give out special

commendations to three entries for their choice of highly politicized subject matter—*Hulagpos* (Escape) by Vicky Suba, *Pahimakas* (Leave-Taking) by Cindy Melliza, and *Sigwa* (Storm) by Jose P.A. Torres. All the winners were in super-8mm. format except for *Ang Babae sa Bintana*, which was in 16 mm.

Six of the 20 winners had earlier participated in the previous ECP short filmfest competition. Two of the first-placers in UP were in fact originally second-place sharers in ECP: *Cisse*, which tied with the Alcazaren brothers' *Huling Trip* (Last Trip), and *Sabangan*, which tied with Owen Gonzales' *Tatay Na*, *Nanay Pa* (A Father and a Mother as Well). *Medya* also placed third in ECP, sharing honors with Torres' *Isang Metamorphosis* (A Metamorphosis), while *Children of the Lake* and *Sa Pagdating Nila* were finalists in the ECP competition. Like Torres and the Alcazaren brothers, E. Oscar Lopez was represented in ECP by another entry, *Isip Ko*, *Damhin Mo* (Feel My Thought), which made it as finalist in the experimental category.

The only crossover case in both competitions was that of Raymond Red, whose *Kabaka* also placed second, but in the experimental category, in ECP—losing to the same filmmaker's *Ang Magpakailanman* (Eternity—see cover feature). During the UP award ceremonies, Red was presented by Dr. Wolfgang Langsfeld, feature film director at the Munich Academy of Film and Television, with a handwritten certificate of commitment and a pledge of 15 rolls of super-8mm. color film for personal use, plus another 15 rolls for the next Cinema-as-Art Workshop of the UP Film Center, to be dispensed with at Red's discretion. (JD)

SINEMANILA

Maiden Issue

Quarterly Film Journal

End Credits

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RONALD CONSTANTINO
RICARDO LEE
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Editorial Consultants

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Staff Artists

BOY J. BRAGAIS
Production Assistant

FRANCISCO CLEMENTE
Advertising Director

IRENE OBLIGACION-RADA
Circulation Manager

Remarks ON Contributors

DANNY ARANETA CABULAY. A recent commerce graduate of the Polytechnic University of the Philippines and contestant in the first ECP Film Criticism Writing Contest.

MIKE FERIA. A doctor by profession and one of the more sober regulars in several local movie magazines; noted as film reviewer and feature writer.

TEZZA O. PAREL. The only female member and currently secretary-treasurer of the Manunuri ng Pelikulang Pilipino (Filipino Film Critics' Circle), and sometime writer for the *Manila Film International* of the Manila International Film Festival.

RAYMOND RED. A graduate of the Philippine High School for the Arts and a Film-as-Art Workshop of the University of the Philippines Film Center; currently assistant to prize-winning cinematographer Rody Lacap.

MA. ANGELA B. URETA. A Communication Arts major at the De La Salle University and contestant in the first ECP Film Criticism Writing Contest.

HUGO YONZON III. Editor of the now-defunct *Peryodiko Libre* (Free Newspaper) and founder of Core Communications, a graphic design and audiovisual production group; industry awardee for documentary and drama scriptwriting for television.

JOSELITO B. ZULUETA. A student of the University of Sto. Tomas and resident of Makati; author of an omnibus review of three Ishmael Bernal films, which he submitted to the first ECP Film Criticism Writing Contest.

THE THIRD ECP ANNUAL SHORT FILM FESTIVAL

SHORT FILM COMPETITION

Open to all Filipino citizens who have produced 8mm or 16mm films at least 6 minutes but not more than 60 minutes in length. Films must have been completed not earlier than October 26, 1983.

Contest Categories:

- Documentary ■ Animation
- Experimental ■ Short Feature

Prizes for each Category:

- | | |
|--------------|-----------------------|
| First Prize | — P10,000 plus trophy |
| Second Prize | — 8,000 plus trophy |
| Third Prize | — 6,000 plus trophy |

A special prize of P5,000 for "Best Short Film by a Student" will be given. Finalists will receive ECP plaques.

Deadline for submission of entries:
6:00 PM, October 26, 1984

Submit all entries to the Film Education Division, Alternative Cinema Department, ECP, Manila Film Center, CCP Complex, Roxas Blvd., Manila, or at designated regional centers.

For further information, call 831-25-28

